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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 19TH, 1919

AND CONTINUING UNTIL THE DATE OF SALE

VALUABLE

ORIENTAL ART TREASURES

FROM THE COLLECTION OF THE LATE

CHARLES STEWART SMITH

676

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE HEIRS

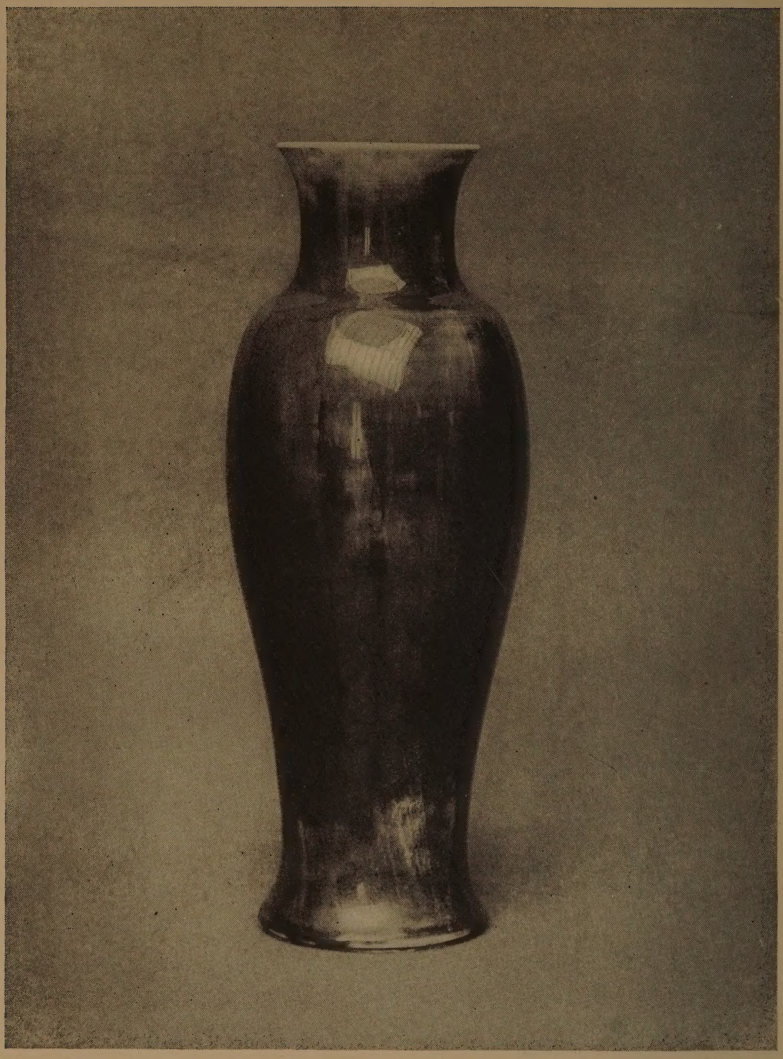
ON FRIDAY AND SATURDAY AFTERNOONS

APRIL 25TH AND 26TH

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK



No. 429—TALL BRILLIANT SANG-DE-BŒUF VASE (*Lang-Yao*)

CATALOGUE

OF THE VALUABLE

ORIENTAL ART TREASURES

COLLECTED BY THE LATE

CHARLES STEWART SMITH

OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE HEIRS

ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1919

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, APRIL 25, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

WOOD NETSUKES AND CARVINGS

1—Two Hirado Porcelain Netsukes Yamanaka Co
(A) The amused Gama Sennin, with movable toad. The drapery of the figure has yellow, green and purple enamels. 12 00 Eighteenth century.
(B) Representing Gama Sennin and his toad.

2—Hirado Porcelain Netsuke A. W. Sargood
4 00 Form of a persimmon. Eighteenth century.

3—White Hirado Porcelain Netsuke F. C. Ball
11 00 Rats and rain hat. Eighteenth century.

4—White Hirado Porcelain Netsuke
5 00 Cherry blossom. Eighteenth century. " " "

5—White Hirado Porcelain Netsuke
3 00 Monkeys and chestnut. Eighteenth century. Yamanaka Co

6—Two Wood Netsukes
6 00 (A) Rat. By Kazuaki or Itshimin. (Without mark.) K. Kajima
(B) A coiled rat. Signed: Kazuaki.

7—Two Wood Netsukes
4 00 (A) Walnuts, or ginnan nuts (gingo bilboa), and chestnut. " "
By Issan.
(B) Rat and pumpkin. Without mark.

8—Two Wood Netsukes

(A) Double masks. By Noriaki or Noritami (?).

(B) Group of nine "No" masks. Signed: Masanao.

9—Two Rare Wood Netsukes

(A) Demon twisting bamboo. By Riukéi.

(B) Grinning Nio mask. By Toun.

10—Two Wood Netsukes

(A) Rai-jin, "The Thunder Demon."

(B) Young owls and hollow tree.

11—Two Wood Netsukes

(A) Nara Temple mask of Hangya.

(B) Nara mask of Gedo.

12—Two Wood Netsukes

(A) Round mask of Otafuku. By Toyen of Nara.

(B) Nara mask of Hiottoko.

13—Two Wood Netsukes

(A) Nara mask of one-horned demon.

(B) Nara mask of aged Gedo, by Toyen.

14—Two Wood Netsukes

(A) Nara mask of old demon.

(B) Nara mask of impish Gedo. (Atelier of Miva.)

15—Two Wood Netsukes

(A) Nara mask of Gedo (horrified).

(B) Nara mask of impish Gedo. (Atelier of Miva.)

16—Two Wood Netsukes

(A) Dwarfs (Kobitojima) splitting a pumpkin. By Jigyoku.

(B) Blind man lifting stone. Signed by Riukéi.

17—Two Wood Netsukes

(A) Cicada-shell and Icho (acorn and beetle). By Riukéi.

(B) Shinno (the celebrated physician). With gourd. By Joriu.

18—Two Wood Netsukes

(A) Frog and straw sandal. By Tadakazu.

(B) A Deva king wearing a sandal. Signed by Riukéi.

19—Two Wood Netsukes

(A) Frog and lotus leaf. By Shoto.

(B) Kappa with toad on shijime shell. Signed by Gyokumin.

20—Two Wood Netsukes

(A) Mill-stone worker or mason. Signed Jobun.

(B) Fisherman whose loin-cloth is held by a giant clam.

21—Two Wood Netsukes

(A) Two rats and pumpkin. By Masateru.

(B) Carved in form of a traveling tinker. Mark: Raku.

22—Two Wood Netsukes

(A) Blind shampooer. (Amma.) Mark: Matsu.

(B) Demon and a priest's tokko (baton). Signed by Beiun.

23—Two Wood Netsukes

(A) Shoki (The Demon-slayer) applying moxa to demon; ivory inserted mark. By Hojitsu.

(B) Round mask of Ota-fuku with bug. By Kakutei.

24—Two Wood Netsukes

(A) Mice. By Masatoshi.

(B) Two Puppies. Signed by Tamatoshi.

25—Two Wood Netsukes

(A) Kylin couchant. Signed by Issa.
(B) Frog and sandal. Signed by Masanao.

26—Wood Mask of Old Man

Signed with private marks.

27—Japanese Wood Netsuke and Perfume Box

With crane decoration; interior holds group of ivory turtles.

28—Wood Netsuke

Openwork with the Twelve Signs of the Zodiac. Sukenaga.

29—Wood Netsuke

Group of tortoises. Signed by Sadaaki.

30—Rare Wood Netsuke

The Seven Gods of Happiness (shi-chi-fuku-jin). By Masanao.

31—Small Wood Figure

Seated, with Dog Fu in relief, and surmounted by ivory head.

Height, 2⅞ inches.

32—Carved Wood Okimono

Representing a seated rat nearly natural size. With chestnut and bead eyes.

Height, 3½ inches.

33—Old Japanese Wood Pouch

With inlaid pear-wood and ivory busts, representing a Samurai and his retainer. School of Ritsuo; bears inscription and seal of artist. Furuyama, Matasakio.

Height, 3⅞ inches by 4 inches.

IVORY NETSUKES AND CARVINGS

34—Two Ivory Netsukes
(A) The youth Momotaro and a Demon. By Riu-chin.
(B) Carved in form of three rabbits. Signed by Riusai.

35—Two Ivory Netsukes
(A) Carved in form of toy dog on mat.
(B) Hokai (seat for "No" dancers).

36—Two Ivory Netsukes
(A) Kannushi polishing the Suzu bell. By Shuo-sai.
(B) Demon cleaning bell. Without mark.

37—Two Ivory Netsukes
(A) Group of monkeys. Signed Okatomo.
(B) Monkey and Fugu fish. Unsigned.

38—Two Ivory Netsukes
(A) Group of mice. Signed: Tomo-chika.
(B) Boat and figures. Signed by Seirakusai.

39—Two Ivory Netsukes
(A) Carved in form of an octopus clutching a man.
(B) Sambasa mask of Okina.

40—Two Ivory Netsukes
(A) Grinning round faced mask. By Riomin.
(B) Mask of demon. Signed: Hogyoku.

41—Rare Netsuke
Made of hoten, or cheek bone of a stork. Showing natural colors. Mark of Shojo (Wine-bibber). Signed: Ono Riomin.

42—Netsuke of Tortoise-shell and Ivory
Showing a snail on bamboo. By Hojitsu.

43—Two Ivory Netsukes
(A) Benkei carrying the Miidera bell. By Toyo-masa.
(B) The magic Chagama pot. Signed by Mitsu-sada.

44—Two Ivory Netsukes
(A) Mask of Otafuku. Signed: Horiu.
(B) Representing a mouse and sheaves of wheat.

45—Ivory Netsuke
Rabbit and rooster beside a drum.

46—Ivory Netsuke
The magic Chagama pot and Morijin no Bozu. By Gyoku-ko-sai.

47—Two Ivory Netsukes
(A) Pheasant on bough. Signed by Mitsuhiro.
(B) Hatching Tengu. Signed by Masakazu.

48—Two Ivory Netsukes
(A) Representing a monkey and toad.
(B) Rat and bean. Signed: Okatomo.

49—Two Ivory Netsukes
(A) Carved in form of sage, with large forehead, examining a scroll.
(B) Child and Ox. By Keimin(?)

50—Two Small Ivory Netsukes
(A) Representing a mouse on broom.
(B) Figure of an old poet and his wine jar.

51—Two Ivory Netsukes
(A) Representing a cat dressed in a kimono.
(B) God of Plenty and boy attendant. Signed.

52—Two Ivory Netsukes
(A) Hotei (the God of Prosperity) and children.
(B) Rat on hat.

53—Two Button-shaped Ivory Netsukes
(A) Masks of Otafuku, Demon and Monkey.
(B) Carved with the Twelve Signs of the Zodiac. By Kaigyoku.

54—One Small Ivory and One Bone Mask
Of woman and man.

55—Two Button-shaped Ivory Netsukes
(A) Mask-carver.
(B) (Kagami-buta.) With gold-lacquered crest and flower.

56—Three Japanese Ivory Pouch Buttons with Bronze Panels
(A) Showing figure of Kwan-non in gold inlay.
(B) Copper-colored figure of a coolie. Signed by artist.
(C) Figure of a temple Deva; chiseled in relief. Without mark. Date 1780.

57—Two Ivory Netsukes
Masks of demons.

58—Ivory Netsuke (Button)
Seiyobo and Genius. By Meikeisai Hojitsu.

59—Ivory Netsuke (Button)
Kintaro scattering beans to exorcise demons. By Meikeisai Hojitsu.

60—Ivory Netsuke (Button)
Yoritomo releasing storks. By Ono Rio-min.

61—Ivory Netsuke
Form of fruit with stem. Signed: Mitsushiro.

62—Ivory Netsuke

Group of seven "Nō" masks. By Hoku-unsai.

63—Two Small Japanese Ivory Netsukes

(A) Representing dog and leaf.

(B) Goat. Signed Kaigyokusai.

64—Two Japanese Ivory Netsukes

(A) Form of purse, with gold-lacquer decoration.

(B) Carved in form of eight masks. By Rio-min.

65—Two Ivory Netsukes

(A) In the form of a bunch of acorns and ginzo nuts, with carved landscape views of "Yenoshima," "Kanazawa" and "Shichirigahama." By Giokuho-sai.

(B) In form of the mythical creatures with Long-legs and Long-arms. By Tomochika.

66—Two Ivory Netsukes

(A) Carved in form of a tortoise on leaf. Signed.

(B) Persimmon and Woodpecker. Signed by Araku.

67—Ivory Netsuke

Mythical creatures with Long-arms (Te-naga) and Long-legs (Ashi-naga). By Tomochika.

68—Ivory Netsuke

Urashima and the Box of Life. By Mitsutsugu.

69—Two Ivory Netsukes

(A) Group of 8 "No" masks. Signed: Giokuriosai.

(B) Helmet and mask. Signed by Toyei.

70—Ivory Netsuke

Quails, Indian corn and hat. Signed: Okatomo.

71—Ivory Netsuke
Man and Ox. Signed by Minkoku.

72—Ivory Netsuke
Children at play. Signed by Rio-min.

73—Large Ivory Netsuke
Group of two monkeys clothed with jackets. Signed.

74—Ivory Netsuke
Quails and Indian corn. By Okatomo.

75—Ivory Netsuke
Form of a peach, with interior carved to represent a landscape. Signed.

76—Ivory Netsuke
An aged Kylin. By Tomo shika.

77—Ivory Ornament
Wild Bear. By Kaigyokusai Masatsugu.

78—Ivory Alcove Ornament
Child and drum. Signed by Ono.

79—Ivory Box
Design of boat with figures.

80—Small Ivory Group
Faggot-gatherers with their bundles.
Height, 2¼ inches.

81—Ivory Figure
The umbrella mender.
Height, 2 inches.

82—Ivory Incense Box
Rabbit. Signed Kaigyoku.

83—Chinese Ivory Hanging Ornament

In sections with linear reticulations and fretted design. Has a long chain, formed by numerous small monkeys. Underneath foot bears a circular "Shou" mark.

Height (closed), 4 inches.

84—Small Articulated Ivory Crab

Natural size. Stained red. Nineteenth century.

85—Ivory Okimono

Dog of Fo or Kara-shishi. By Haruki.

86—Ivory Incense Box

Form of wild goose asleep. By Kaigyoku.

87—Chinese Ivory Cup

Carved in low relief, with archaic dragon, angular feng-huang and grotesque Fu Dog panels. Late eighteenth century.

Height, 2 inches; diameter, 3½ inches.

88—Ivory Okimono

Bee's Nest and maple boughs. Signed by Joshu. (Injured.)

This carving received a certificate of merit at the Tokyo Fine Arts Exhibition of 1886.

89—Ivory and Gold Lacquered Perfume Box (*Kogo*)

Flat shape, with chrysanthemum design in gold and silver.

Height, ¼ inch; width, 2 by 3¼ inches.

90—Japanese Pipe Case

Of bone, with silver incrustation; showing a figure and tree, together with mark of artist.

Length, 7½ inches.

91—Japanese Ivory Pouch

Basket shape, with ring clasp; gourd-shaped bone netsuke and chestnut slide.

92—Japanese Ivory Carving (Okimono)

Representing huntsman, with dog and game. Signed: Hø-kei. (Hogiku?)

Height, 4 inches.

93—Japanese Carved Ivory Okimono

Representing actor in rôle of aged noble, wearing mask and hat of state, holding infant.

Height, 3½ inches.

94—Japanese Carved Ivory Figure (Okimono)

Representing an actor in Samurai rôle; richly clad and with swords. Signed: Shin-riu-sai.

Height, 5 inches.

95—Japanese Carved Ivory Group

Representing two warriors on a rocky mount surrounded by waves, one of whom is kneeling holding a battle axe, the other standing.

Height, 7 inches.

96—Japanese Carved Ivory Okimono

Representing tall rockery infested with the several supernatural and other animals, including a "dragon" a "Dog of Fu," a tiger, eagle and monkeys. Eighteenth century.

Height, 11 inches.

97—Ivory Censer (Okimono)

Carved in form of a heron, with beak held upward, in act of swallowing. Interior fitted for perfume. Has small cover above the wings of ivory, and shakudo bronze legs, resting upon wood base carved to represent stone. Without mark. Eighteenth century.

Height, 17¾ inches; width, of base, 7 inches.

98—Japanese Ivory Carving (Okimono)

In form of a tortoise (kame), representing one of the supernatural animals with its stemlike exhalation of silver supporting an ivory sphere, showing delicately carved interior landscape. With teakwood stand.

Height, 9¾ inches; width, 6 by 9 inches.

FINE OLD LACQUERS

99—Japanese Lacquer Perfume Box (*Kogo*)

Flat oblong shape; black ground with gold-lacquered fern design. Interior finished with gold nashiji lacquer. Eighteenth century.

Height, ½ inch; width, 2¼ by 3¼ inches.

100—Perfume Box (*Kogo*)

Black ground, with raised gold landscape decoration. In toki-makiye style. Interior finished with gold nashiji lacquer.

Height, ½ inch; width, 1⅞ by 2½ inches.

101—Japanese Lacquer Perfume Box

Flat oblong shape, divided in sections and decorated with butterflies, birds and blossoms; interior finished with wave and gold dragon crest motif.

Height, ⅜ inch; width, 2⅛ inches.

102—Japanese Black Lacquer Incense Box (*Kogo*)

Cover with fern and floral decoration in gold lacquer, including mother-of-pearl inlay. Sides show red lacquer with gold decoration. Eighteenth century.

Height, 1⅝ inches; width, 2⅝ inches.

103—Wine Cup

The face is in gold lacquer with "tai" (fish) in high relief, swimming among water grasses. The back is in red lacquer. Mark: Ju-kakusai (a complimentary name). Date, eighteenth century. (Injured.)

Diameter, 3½ inches.

104—Red Lacquer Wine Cup

Richly decorated with landscape, pavilion and figure in gold lacquer. Eighteenth century.

Diameter, 4¼ inches.

105—Wine Cup

Of red lacquer, with delicately executed landscape in gold. Eighteenth century.

Diameter, 4½ inches.

106—Large New Year's Wine Cup

Of red lacquer, with decoration of hawks on perches. Mark: Fukuji (congratulation). Date, 1800.

Diameter, 5 inches.

107—Japanese Black Lacquer Incense Box

Low flat form; decorated with three fans in gold lacquer, showing plum, pine and bamboo motif. Interior finished in nashiji sprinkled gold on black ground. Eighteenth century.

Height, 1 inch; diameter, 4½ inches.

108—Japanese Black Lacquer Incense Box

Quatrefoil shape, decorated with gold-lacquer floral and fern designs. Interior is covered with gold nashiji; two sides have rings. Eighteenth century.

Height, 2 inches; width, 3½ by 3¼ inches.

109—Japanese Gold Lacquer Incense Box

Flat cinquefoil shape, with plum blossoms in tinted gold taki-makiye relief. Interior in gold nashiji, with plum blossoms and representation of musical instruments. Early eighteenth century.

110—Gold-lacquer Inro

With five sections; sustaining carriage and flower motif, with chin-kin-bori and inlaid ground. Interior finished with nashiji lacquer. Eighteenth century.

111—Gold-lacquer Inro (Medicine Case)

Five sections; with mother-of-pearl inlaying, showing figure and interior of pavilion. Mark: Buyu no ju Kajikawa, no Saku (made by Kajikawa, living in Tokyo). Eighteenth century.

112—Black Lacquer Inro

Six sections; Imperial carriage and cherry trees decoration in gold lacquer. By Kajikawa. Date, 1750.

113—Gold-lacquer Wood Inro

In two sections; with five poets, representing the Rokkasen, Komachio, Narihira and others, in mother-of-pearl inlaying. Signed: Kohei. Date, 1780.

114—Gold-lacquer Section Box for Perfume

With base and open-sided cover; revealing three interior sections, with landscape views in raised design including tray with urn and grapevine decoration. Date, eighteenth century.

Height, 3¾ inches; width, 4 by 3 inches.

115—Japaese Gold-lacquer Box (*Kiri-Kan*)

Oblong shape, with rounded corners; embellished with landscape in rich kiri-kan gold lacquer of rare quality. Interior in fine gold nashiji lacquer. Late seventeenth century.

Height, 2½ inches; width, 5 by 4 inches.

116—Buddhist Cinnabar Lacquer Scepter (*Ju-i*)

Curved wand, with trefoil fungiform upper end; elaborately carved in red cinnabar (chu-ch'i) lacquer of Peking. The design including emblematic fruit of Abundances, together with other symbols of Rank and Honor, amid leafy scrolls and borderings. Complete, with yellow silk tassel and cords. Era of Ch'ien-lung (1736-1795). Has silk-covered stand.

Length, 16 inches.

117—Cinnabar New Year's Tablet (*Chinese*)

Form of a gourd, richly carved in red cinnabar lacquer, with diaper of floral designs; bearing pearl incrusted dedication characters of Good Augury. Era of Ch'ien-lung (1736-1795). With metal hanger. (Injured.)

Length, 14 inches.

118—Chinese Cinnabar Lacquer Box

Square shaped red cinnabar (chu-ch'l) lacquer of Peking, deeply carved in floral arabesque designs and fitted with glass panels on the four sides. The upper surface with rounded corners sustaining "Shou" emblems of longevity,

[No. 118—*Continued*]

together with a center medallion which represents an image of Lao Tsze, one of the gods of longevity; the remaining field, in angular form, displays the eight Buddhist symbols (Pa-chi-hsiang) of Happy Augury. The smaller interior box, in green and red carved Peking lacquer, is composed of three compartments, its uppermost section holding small perfume boxes. Era of Ch'ien-lung (1736-1795).

Height, 10 *inches; width,* 8 *inches square.*

119—Japanese Gold Lacquer Stand

Embellished with chrysanthemum design and provided with drawer. Late eighteenth century.

Height, 7¾ *inches; width,* 9 *inches.*

120—Japanese Sword Rack (*Katana Kake*)

Lacquered wood, with gold lacquer bird and diaper pattern decoration.

Height, 11 *inches.*

From the Brayton Ives Collection, 1891.

121—Japanese Red and Black Lacquer Stand

With pearl incrustation in peony design and red serrated lacquer bordering, showing diaper motifs. Late eighteenth century.

Height, 14½ *inches; diameter,* 13 *inches.*

SWORD GUARDS, KNIFE HANDLES AND SWORD MOUNTS

Mostly from the Captain Brinkley Collection, Japan

122—Two Knife Handles

(A) Shakudo, with nanako shagreened surface. Represents monkeys stealing a bee's nest; executed in medium relief and picked out with gold, shibuichi and copper inlaying. Signed: Kanehide. Date, 1760-1790.

(B) Copper. The design, chiseled in high relief and picked out with shibuichi, silver and gold, represents a figure dancing the "Nō." Date, 1840. (Probably by Nobuyoshi.)

123—Two Knife Handles

(A) Copper, with shibuichi back. The obverse side shows the god Hotei and a child; chiseled in strong relief and picked out with gold inlay. Signed: Sekijoken Moto-yuki. Date, 1785-1815.

(B) Shibuichi; the back and sides of shakudo and gold. Front represents the Fox's Wedding Procession; in medium relief and inlaid with gold. Unsigned.

124—Two Knife Handles

(A) Shakudo, with ishime shagreened surface. Representing a child on a ladder to reach persimmons. The design is incrusted with gold, silver, coral and mother-of-pearl. Signed: Tsunenao. Date, 1785-1820.

(B) Shakudo, with nanako shagreened surface. The design represents a heron standing under a willow, in low relief and picked out with silver and gold. The back is inlaid with plum blossoms in silver and gold. Mark: Goto Hokyo Ichijo. Dated, 1780-1820.

125—Two Knife Handles

(A) Shakudo, with gold back and nanako (shagreened) surface. Sustaining three tortoises in gold, shibuichi and copper in high relief. Signed: Nagatsune. Date, 1730-1780.

(B) Copper. Ornamented with lotus leaves and flowers; chiseled in medium relief. Date, early nineteenth century.

126—Two Knife Handles

(A) Shakudo and gold. The surface is hammered in nanako shagreen style. The design, in low relief and picked out with gold and silver, presents the favorite and merry god Hotei asleep. Made by Tsune-yuki; inscribed: "Ansei roku mi no hitsuji nanro." Ranzan Tsune-yuki (eighth month of sixth year of Ansei (1859).

(B) Shibuichi. Two Rishi, chiseled in low relief; inscription reads: "Kwaden Kutsu wo irezu ("Don't wear boots in a melon patch," i. e., lest in stooping to adjust them you may be suspected of stealing the melons); Rika Kammuri wo naosuna (Don't adjust your helmet under a pear tree). Mark: Joi. Date, 1730-1761.

127—Two Knife Handles

(A) Shibuichi. The obverse, with shibuichi enclosed in a gold frame, sustains cherry blossoms seen through a mist, the blossoms in silver and cloud effects produced by shaded shakudo and gold inlaying. Signed: Yegawa Toshimasa.

(B) Shibuichi. Shows the expedition of the famed Court noble Raiko to subdue the ogre Shuten-doji; engraved and inlaid with gold and shakudo. Signed: Nagayoshi. Date, 1750-1780.

128—Two Knife Handles

(A) Shakudo. The design shows a man bleaching linen. The figure, in medium relief, is picked out with gold and silver, and the strips of linen are in gold and silver. Eighteenth century.

(B) Shibuichi. Presenting puppy-dogs chased in medium relief with gold and shakudo inlaying. Signed: Sensai Atsuoki. Date, 1820-1850.

129—Two Knife Handles

(A) Shibuichi. Chiseled in low relief and picked out with gold, shakudo and silver. Shows three figures of the Fox's Wedding Procession on the obverse side, the remainder of the procession being engraved on reverse. By Hirotoshi. Date, 1780-1830.

(B) Shibuichi. The obverse shows a huntsman and hound, chiseled in high relief and picked out with gold, copper and shakudo; the reverse displays a wild boar escaping ridden by a monkey and a hare. Signed (on the edge): Gofu Sai Shiu Hirosada. Date, 1780-1820.

130—Two Knife Handles

(A) Shibuichi, with gold back. The obverse sustains a cat sleeping among peonies in high relief. The reverse shows engraved peonies picked out with silver, gold, shakudo and copper. Signed: "Tankai Rengetsu-tei Toshikage tsukuru" (Made by Toshikage, in the Rengetsu Hall; lotus and moon Hall, in Awaji). Date, 1810-1835.

[*Continued*

[No. 130—*Continued*]

(B) Shibuichi. A sparrow in gold flying across the moon, and in the lower corner a spray of bamboo. The surface is finished in a peculiar patina called ku-sara-kashi, produced by acids. Signed: Shintoken, Mitsuyoshi. Date, about 1840.

131—Two Knife Handles

(A) Copper and shakudo. An artist making a portrait of a woman; executed in low relief and picked out with gold and shakudo. Signed: Narano no Haruchika. Date, 1760-1785.

(B) Silver. The engraved design represents the Twelve Signs (animals) of the Zodiac. Date, eighteenth century.

132—Two Knife Handles

(A) Shibuichi, with back of shakudo. Two rats stealing eggs; one rat embraces an egg, and the other drags its comrade off by the tail. The rodents are chiseled in high relief; the eggs are in silver. Signed (on edge): Kariuken Yoshinori. Date, 1830-1850.

(B) Shibuichi. A man drawing water from a well, under a plum tree called "gantan wakamatsu no miza," or the first water drawn on New Year's day when the pine decoration is young. The design is picked out with gold and silver. Signed: Kikkodo Naoyasu. Date, 1800-1835.

133—Two Knife Handles

(A) Shakudo, with nanako shagreened surface and gold back. The design, chiseled in low relief and picked out with gold and silver, represents three rats inspecting an account book and a soroban or calculator (abacus). Signed: Made by Ito Masa-toshi. Date, 1790-1825.

(B) Shibuichi. The design shows a number of storks chiseled in low relief. Signed: Itchosai Hamano Hozui. Date, 1700-1760.

134—Two Knife Handles

(A) Shakudo, with ishime shagreened surface and gold back. The obverse shows equestrian figure of Shoki, the demon-slayer; chiseled in high relief and picked out with gold. Signed: Soyo (the second generation of the Soyo family). Date, 1730-1765.

(B) Shibuichi, shakudo and gold, with Sosen's design of a monkey in a tree. Executed in relief and inlaid with gold and copper. Date, eighteenth century.

135—Knife Handle

Shibuichi, with shakudo back. The obverse side shows agriculturists, in low relief and picked out with gold, setting rice plants, with their kettle and food lying on the bank of the rice field attracting a scarecrow standing in the next field. Signed: Kikkodo Naoyasu. Date, 1800-1835.

136—Iron Knife Handle

With gold back. The obverse, chiseled in relief and inlaid with gold and silver, represents a demon disguised as Daruma and seated on a rock, before a censer. The reverse shows Shoki, the Demon-slayer, appearing beyond the hill-tops. Signed: "Motome ni ojite Niudo Munetaka" (Made to order by Munetaka Mouneyoshi after his retirement from the world); and a seal. Date, 1780-1820.

137—Knife Handle of Shibuichi

Showing a boat from which the god Hotei is looking through a telescope at Fujiyama, which is seen engraved on the back. The boat, Hotei's bag, and a child on the latter are chiseled in medium relief in gold, shibuichi and shakudo. Date, eighteenth century.

138—Knife Handle of Shakudo and Various Metals

The face has the mokune-ji or wood grain (obtained by the mingling and subsequent hammering out of different metals), with superposed ornament showing chrysanthemums, a koto and an ox in relief. (An allusion to a certain theatrical piece.) Date, about 1800.

139—Knife Handle of Shibuichi

The obverse design represents the story of Omori Hikoshichi and the Demon; chiseled in low relief and picked out with gold. Signed: Hozui, and with seal mark inlaid in gold. Date, 1700-1760.

140—Knife Handle of Shakudo

The obverse motif presents the gate fence of a country residence, with trees and autumn grasses, including the moon seen rising through clouds. The design is executed in low shakudo relief, with gold, silver and bronze inlay. The surface of the shakudo is hammered in shagreen nanake style. By Goto Ichijo. On the back is the following verse:

> "Husband and wife sing together; their wings of love soar high into cloud-land. They sing their lasting affection, and their love notes thrill through the twin-branched pines."

Mark (on lower edge): Ichijo. Date, 1780-1820.

141—Knife Handle of Copper and Shibuichi

The design on the face chiseled in relief in shakudo, gold and silver, represents a demon startled at the sight of a branch of evergreen ilex (hiragi) with the head of a sardine (iwashi) impaled on it; a combination placed over houses in Japan at the change of the year to act as a charm against evil spirits and for keeping (oni wa soto fuku wa uchi) good fortune. The back is engraved to represent the fence-boards at the entrance of a house, and is inlaid with a branch of plum tree in shakudo and silver. Signed by Toshimasa (Yasuchika). With seal inlaid in gold. Date, 1750-1780.

142—Knife Handle of Shakudo

With ishime shagreened surface and gold back. Embellished with a "Dog of Fu" (shi-shi) in gold; chiseled in high relief. Signed: Somin 2nd. Date, 1750-1780.

143—Knife Handle of Silver

The engraved design represents the god Hotei crossing a river on an ox. Mark: Soyo. Date, 1730-1765.

144—Knife Handle of Shibuichi

The obverse side sustains an elaborate Daimyo's procession; inlaid in gold, silver, copper and shakudo. The reverse shows a portion of Azuma bridge and the temple of Kwannon at Asakusa (Tokyo), engraved and clouded as seen in the morning mist. By Masamori. Signed (on the edge): Hosono Sozayemon Masamori. Date, 1750-1780.

145—Bronze Knife Handle and Kogai

In gold, shibuichi and copper. The handle shows figure of a man directing a black demon to pour wine into a tub; chiseled in high relief with gold, shakudo and copper inlay. The Kogai displays red-colored demon pushing a cart with a huge bottle of sake (a fanciful episode in the story of Shiuten Doji), the monster and demon-robber. Mark on the Kogai: Kinriusai; the kozuka is signed: Senshu-koku kore wo kizamu (Chiseled by Senshu-koku). Date, 1780-1810).

146—Collection of Fifteen Japanese Knife Handles

Japanese kozuka cabinet of lacquered wood with gold-lacquered inscription.

(A) Kozuka of copper, with Kara-shishi (Dog of Fu) in relief. Reverse of gold, with shakudo inlaying. By Miboku.

(B) Shibuichi. With Deva king in copper-colored relief. By Yasuchica.

(C) Shakudo, with mythical figure of "Ashiinga" and "Tenaga," catching a cuttlefish. Reverse of gold, with poetic inscription.

(D) Shibuichi and silver, wrought with figure of a Mandarin. Signed by artist.

(E) Yellow "sun-spot" bronze, wrought with figure of Chinese sage and tiger. Reverse with shakudo.

(F) Shibuichi bronze, wrought with monkey hiding in tree from eagle. Reverse of silver.

(G) Shibuichi bronze; representing a stream with two fishermen. Signed: Shim-siu-sai.

(H) Shibuichi; with man near a well, looking up at flying bird. Reverse of silver.

(I) Chased bronze, with shakudo, silver and gold inlaying, representing figure of scholar looking up at the moon.

[*Continued*

[No. 146—*Continued*]

(J) Shibuichi, with a representation of Shoki and silver gourd.

(K) Shibuichi; representing the figure of a priest, water bottle and egg. Signed: Hamano Nao-dide.

(L) Bronze; representing a man wearing rain coat. Enriched with gold and shakudo inlaying. Signed.

(M) Silver, with raised figure of a man in copper and gold, blowing horn. By Hiro-chika.

(N) Shibuichi, with raised figure of a man holding fan and small box. Reverse of silver and gold inlay.

(O) Shibuichi; representing the God of Longevity, accompanied by a stork. With gold incrustation. Made by Hiro-chika.

147—Small Japanese Knife

With simple gold incrustations. Eighteenth century.

Length, 5 inches.

SWORD GUARDS IN SILVER, SHIBUICHI AND SHAKUDO

148—Iron Sword Guard

Wrought in the shape of a stork and lotus leaf. Unsigned. Date, eighteenth century.

149—Small Sword Guard

Of sen-taku (yellow bronze) with chased design; showing hut and a Tanuki (raccoon-faced) figure. Bears mark of Nao-michi. Eighteenth century.

150—Sword Guard of Brownish Shakudo

With gold incrustation, representing two Deva kings or "Nios," together with rocks and whirling water. Signed: Hama-no. Naomichi. Eighteenth century.

151—Sword Guard of Bronze

Wrought in form of a tiger, with gold-incrusted eyes and claws. Signed by the artist Yasuchika.

152—Iron Sword Guard

Wrought with plum stem, sprays and sparrows, chased in high relief. Signed: Kingyoku-do Miyochin, Hirosada. Date, 1780-1820.

153—Sword Guard of Red Bronze

Wrought with gold representation of a gourd and leafage. Signed: Tosui (?). Eighteenth century.

154—Sword Guard of Iron

With cherry blossoms wrought in medium relief. Mark: "Made by Masatoyo." Date, 1760-1795.

155—Sword Guard of Iron

Ornamented with chrysanthemum flowers and leaves. Bearing inscription: Made by Noriaki of Owari, by request of Moroga Masataka. Date, 1780-1820.

156—Copper Sword Guard

The surface hammered in ishime (shagreened pattern), with design of a cricket (korogi), clouds and the moon in medium relief with shakudo and gold. Signed: Gyonen rokuji-go Kunichika. Made by Kunichika, when sixty-five years old. Date, 1760-1790.

157—Sword Guard of Bronze

With a representation of two "Nō" dancers, richly inlaid, including a gold drum and fan. Reverse shows cactus plant and a frog breaking through its shell. Signed by Tan-zui, made when sixty-two years of age.

158—Iron Sword Guard

The Three Monkey Motif, wrought in high relief and representing the "silent monkey" (iwazaru); the "deaf monkey" (kikazaru) and the "sightless monkey" (mizaru), illustrating a practical pun on the negative ending (zaru) of Japanese verbs, which is a homonym of "saru." Mark: Shoami Nario. Date, 1730-1765.

159—Iron Sword Guard

With chrysanthemum flowers and leaves chiseled in medium relief and incrusted with gold. Inscribed: "Choshu Hagi ni oite Okazawa Eisuke kore wo tsukuru" (Made by Okazawa Eisuke, at Hagi in Choshu). Date, 1765-1830.

160—Shibuichi Bronze Sword Guard

The obverse side sustains a raised sprig of vegetation wrought in gold and silver, its reverse side showing small shells and twigs. Nineteenth century.

161—Iron Sword Guard

Wrought with cherry blossoms and a landscape, in medium relief, and incrusted with gold and silver. Mark: Kajitsura. Date, 1763-1795.

162—Iron Sword Guard

With smooth surface, showing raised spotted deer with copper and gold inlaying. Signed: Kanaiye.

163—Iron Sword Guard

In the form of two dragonflies. Inscribed on obverse: Moroga Masataka no Konomi (By desire of Moroga Masataka); on the reverse: Owari no kuni no ju (Living in Owari); Noriaki saku (Made by Noriaki). Date, 1780-1820.

164—Shibuichi Sword Guard

Wrought with figures of hunters in high relief and inlaid with gold, silver and shakudo. Mark: Tetsugendo Naoshige. Date, 1775-1810.

165—Sword Guard of Shakudo

Ornamented with chrysanthemum flowers, chiseled in medium relief. Early nineteenth century.

166—Shibuichi Sword Guard

The obverse side sustains Shoki, the Demon-slayer, looking at the reflection of a Demon in the water; reverse shows the Demon peering down from a tree. Inscribed: "Genji ni nen ushi no shoshun giyonen roku-ju-roku shojo okina, Temmin" (Made by the old tippler Temmin, aged sixty-six, in the spring of the second year of Genji). Date, 1865.

167—Sword Guard of Shakudo Bronze

With ishima hammered surface and incrusted ornamentation, representing a fan, pouch and silver inro, together with green gourd-shaped slide. Nineteenth century.

168—Sword Guard of Bronze

With copper-colored demon surprised at the sight of a pigeon, wrought in gold. Signed: Sei-kwa-gai.

169—Sword Guard of Copper (Red Bronze)

Wrought in form of a crouching demon (oni), inscribed with mark of Toshi-masa. Late eighteenth century.

170—Sword Guard of Shakudo

The design shows a cock on a roof, with a pine tree; the reverse side presents sheaves of rice beside flowing water, uniformly executed in medium relief and picked out in silver, gold and copper. Mark: Iwamoto Konkan. Date, 1743-1800.

171—Sword Guard of Shakudo

Wrought with figure of Shoki, the burly giant and Demon-slayer, holding a large sword. The reverse shows the running figure of a small demon. Early nineteenth century.

172—Sword Guard of Silver

With shagreened surface, showing a small snail; leafage in gold, together with bamboo rim band in shakudo. Signed: Takara Koshinori.

173—Iron Sword Guard

Wrought in openwork and showing a conch shell with gold-incrusted cords in loops. Signed by Masa-yoshi.

174—Sword Guard of Shakudo

With shagreened surface. The obverse side showing landscape, with the Azuma bridge in Tokyo. The Sumida River and boats, including the temple of Kwan-non at Asakusa, in the middle distance, and Fujiyama in the background. On the reverse side, a view of Mukojima. The work is executed in medium relief and picked out in gold, silver, shibuichi and copper. Inscribed: "Yonezawa no ju, Yokoya Yosaburo, Yokoya Tomotsune" (called also Yokoya Tomotsune, residing in Yone-zawa). Date, 1835.

175—Shibuichi Sword Guard

With figures of the Deva, or Temple gods, in medium relief and on recessed panels, the ground of which is hammered in ishime pattern. The remaining surface incised with scattered cherry petals. Mark: Shozui (probably made by a pupil). Date, eighteenth century.

176—Shibuichi Sword Guard

Incrusted gold and silver design, representing a sage reading a scroll, whose attribute, the stork, appears flying above him. Reverse shows simple engraved tree. Signed: Takenobu.

177—Sword Guard of Copper

With gold rim. The obverse shows horses in strong relief under a willow; the reverse side sustains willow tree and waterfall, enriched with gold, shakudo, silver and shibuichi inlaying. Signed: Omori Teruhide. Date, 1740-1798.

178—Sword Guard of Iron

Wrought openwork (Sukashi-bori) in form of spearhead with silver incrustation. Signed: Tetsugen. Date, sixteenth century.

179—Pair of Sword Guards of Shakudo

(For the Samurai's two swords.) With ishime shagreened surface. The design shows a stork and tortoise, overlapping the upper edges of both guards; the lower parts sustain crested wave motifs, chiseled in medium relief and picked out in shibuichi, copper and gold. Mark: Iwamoto Shirotoshi. Date, 1780-1810.

180—Sword Guard of Shakudo

The obverse shows one of the Seven Sages of the Bamboo Grove (Shichi-kenjin) unfolding a scroll; an attendant appears under bamboos on the reverse. The design is executed in medium relief and inlaid with gold, silver and copper. Mark: Toshinaga. Date, 1740-1770.

181—Iron Sword Guard

Wrought with figure of Daruma in high relief on one side; the face in shibuichi bronze and the eyes in gold. The reverse represents a priest's hossu (fly brush) in silver and shakudo. The obverse side, in shakudo ideographs, bears the inscription: "Shingai muzen-ho" (There is no guide like conscience). Mark: Naotsugu. Date, 1790-1820.

182—Iron Sword Guard

In the form of New Year's knot (shogwatsu no shime-kazari), embellished with two rats on the edge, one of the rats in shibuichi bronze. Mark: Tsunagawa, with a seal. Date, 1810-1835.

183—Sword Guard of Iron

Wrought with silver storks. Reverse shows a tree chiseled in low relief. Fine texture. By Shiho Getsu Kuwan. With gold-inlaid seal mark.

184—Sword Guard of Iron

Wrought with bronze incrustation, representing walnuts. Signed: Kon Kuan of Osaka. Seventeenth century.

185—Pair of Shakudo Sword Guards

(For the Samurai's two swords.) With ishime shagreened surface. The obverse of the larger guard shows sparrows flying from a pine tree, into which a hawk has swooped; the reverse design includes a bird near a brook, and a branch of pine, uniformly picked out in gold and shibuichi bronze. The obverse of the smaller guard shows a sparrow flying from an evergreen tree where a hawk has lit; the reverse shows a second sparrow flying down to a brook; the whole chiseled in high relief and picked out in gold, shibuichi and copper. Mark: Horiuken Takasu Yeiji. Date, 1805-1825.

186—Sword Guard of Iron

In sukashi-boru (wrought openwork), with chrysanthemum blossoms and vines, with gold, copper and silver incrustations. Seventeenth century.

187—Shakudo Sword Guard

Obverse side sustains figure of a man in a boat, in the act of casting a fish net; reverse shows a willow tree and water; chiseled in medium relief, and picked out in gold and shibuichi inlaying. Date, late eighteenth century.

188—Steel Sword Guard

The design consists of children at play, chiseled in low relief. Mark on the obverse made by Choun-sai; on the reverse by Yoshitane. Date, 1760-1785.

189—Iron Sword Guard

Wrought with rampant dragons and flame motif on one side and cloud forms on the other; the ascending dragons are incrusted in silver and the flames in gold. Mark: Tenkodo Hidekuni. Date, 1780-1815.

190—Iron Sword Guard

Wrought in form of a tied purse, or Kane-bukuro; with silver inlaid cords. Signed: Tetsu-gen do. Eighteenth century.

191—Sword Guard and Mounts

(A) Sword guard of shakudo, with gozame (matting grained) surface. The design, in high relief, presents dragonflies, with gold, shakudo and copper inlaying. Mark: Jochiku. Date, 1780-1820.

(B) Knife handle of shakudo. To match. Mark: Hideshige. Date, 1810-1835.

192—Iron Sword Guard with Gold Rim

The obverse side presents wild geese and hedge in high relief; and the reverse shows flying geese with grass in the foreground; uniformly picked out in gold, silver and shibuichi inlaying. Signed: Hideyo saku (made by Hideyo); on the back: Onishi Naomaru. Date, 1830-1850.

193—Sword Guard

The obverse side, in shibuichi, sustains a landscape with monkeys; the reverse, in shakudo, shows pine trees with a monkey in the boughs. The surface of the shakudo is in ishime shagreen style, and the design is in medium relief, picked out in gold, silver and copper. Mark on the reverse: Keio Gannen ushi no shoshu (1st year of Keio, first autumn of the ox, 1865); on the obverse, Fukiware no Kyotoshi (Made by Kyotoshi).

194—Iron Sword Guard

Representing the famed Court noble Minamoto, better known as Raiko, and the head of Shutendoji, the ogre monster. Inscribed: Seiunsai Nagahide saku, an apocryphal mark. Probably made by Tenkan. Nineteenth century.

195—Sword Guard of Shakudo Bronze

Wrought with elaborate floral embellishment in gold and shakudo relief. Signed: Made by Naga-take.

From the Brayton Ives Collection, New York, 1891.

196—Iron Sword Guard

The obverse side is ornamented in relief with gold and shakudo inlaying, showing the goddess Benzai-ten on a dragon with her biwa, while the reverse presents scroll motifs. Early nineteenth century.

197—Pair of Sword Guards

With design of herons, lotus flowers and leaves in silver and shibuichi; medium relief. Mark: Otsuki Mitsushiro. Date, 1800-1840.

198—Iron Sword Guard

The obverse side shows a clam-shell from which emanates a golden cloud that partially envelops the palace of the Sea-god; the reverse sustains a landscape with lake picked out in gold, silver, shibuichi and shakudo. Mark: Seirisu-sai Hidetoshi (called also Kyotoshi and Toriu-sai); with seal. Date, 1810-1865.

199—Sword Guard of Yellow Bronze (*Sen-taku*)

Representing hawk, wrought in copper, in pursuit of monkeys who are trying to hide. The reverse represents a waterfall. Bears mark made by Mi-boku. Eighteenth century.

200—Sword Guard in Shibuichi Bronze

With mendicant leading a monkey, whose jacket is wrought in gold. Reverse chased with landscape; house and view of Mount Fujiyama. Signed: Nagahede (Seun-sai).

201—Iron Sword Guard

With shagreen surface, sustaining a simple representation of some famed (kosuka) knife. Made by Masa-nori. Eighteenth century.

202—Iron Sword Guard

Wrought with a demon on the back of Shoki, in shakudo and inlaying of gold and silver. Reverse shows a tree in shibuichi. Signed: Kiyo-aki.

203—Iron Sword Guard

Incrusted with silver chrysanthemums and ideographic inscriptions in six characters. Date: Eighteenth century.

204—Iron Sword Guard

Ornamented with dragon, clouds and rain in gold; edge inlaid with gold. Mark: Tenkodo Hidekuni. Date, 1780-1815.

205—Large Sword Guard of Bronze

Wrought in form of a sake jar, with group of five Shojos, whose long hair shows copper color. Signed: Itsu sando, including seal. Naga-haru.

206—Large-size Sword Guard

Of yellow bronze (sen-taku), with large image of Toshitoku; a year of virtue and good luck god, wrought in copper and gold inlay, looking down from Mount Fujiyama upon two flying cranes. The reverse shows an engraved wooded landscape. Bears mark: Nara Yoshi-masa. Late eighteenth century.

207—Large Sword Guard of Yellow Bronze

With bust of Futen, the Wind god, wrought in copper and gold. Reverse represents wind clouds with a bird seeking shelter among leafage. Signed: Kounken-Michi nao.

208—Japanese Dagger

Red-lacquered scabbard, embellished with gold-lacquer cherry blossoms. Iron mountings with gold inlaying, in fern design, includes knife and chopsticks.

Length of blade, 9 inches.

209—Sword Guard and Mount of Shakudo

With nanako surface and gold rim. The design consists of a pine tree and storks, in silver, gold and shakudo. A kurita or cord ring with stag in relief. Both pieces by Ishiguro Koreyoshi. Date, 1780-1830.

210—Pair of Shakudo Sword Guards and Mounts

For the Samurai's two swords. With shagreened (ishime) surface. The obverse design on one sustains peacock and peonies, and the other a cock, chickens and peonies, all chiseled in high relief with gold, silver and copper inlaying. Signed: Ishiguro Masayoshi. Date, 1765-1820. The surface of the two tips and the two hilt rings is in ishime pattern and the design consists of peonies, peacock, rooster and chickens, in strong relief and picked out with gold and copper. Both rings signed: Ishiguro Masayoshi. Date, 1765-1830.

211—Sword Guard of Shibuichi and Mounts to Match

(A) The guard, with design of monkeys, waterfall and trees, in medium relief, with gold, copper and shakudo inlay.

(B) Ring and tip of shibuichi. Showing an eagle and a monkey hiding in a cave below; chased in medium relief and picked out with gold. Both guard and mounts inscribed: Tofu-ju Jihyosai Ishiguro Masayoshi, kore wo tsukuru (Made by Jihyosai Ishiguro Masayoshi, residing in Edo). Date, 1813.

212—Japanese Short Sword

Red-lacquered scabbard, embellished with gold-lacquered kiri-mon crests; sharkskin handle, with bronze guard and inlaid mounting.

Length of blade, 11 *inches.*

213—Japanese Long Sword (*Katana*)

Gold-lacquered scabbard, silver mounting embellished with pheasant and crest motif; silver guard and fitting with gold crests, *en suite*. Fine blade.

Length of blade, 23 *inches.*

POUCH BUTTONS, CLASPS AND KANA-MONOS

214—Two Pouch Buttons

(A) Shibuichi, inlaid with gold and copper; representing the Sennin Gama, playing to his toad. Mark: Minjo. Date, 1840-1870.

(B) Silver, with engraved figure of the god Daikoku seated on bales of rice, playing with rats. Mark: Homin. Date, 1820.

215—Two Pouch Buttons

(A) Silver. Wrought with figure of an old chajin, or poet, chased in high relief; the garment in shakudo and gold. Mark: Kikuoka Mitsuyuki. Date, 1760-1790.

(B) Shibuichi. Inlaid with gold, representing the god of the Wind (Fujin) struggling with his wind-bag among the clouds. Mark: Baido Shuraku. Date, 1850.

216—Two Pouch Buttons

(A) Shibuichi. With figure of Yukotohime, a masked female (Kagura) dancing before a boiler to purify the water. The dress of the dancer is inlaid with gold and silver wrought by Shounsai Riumin. Marks: Shounsai Riumin and Shojo Okina Temmin (Temmin, the old wine bibber). Date, 1840-1860.

(B) Shibuichi; inlaid with gold. Wrought figure of a demon whose arm was cut off by Watanabe no Tsuna. The demon has recovered the arm and is riding away on a cloud. Mark, Riumin. Date, 1840-1870.

217—Two Pouch Buttons

(A) Gold and silver inlaid. Representing Onibaba (an old hag demon of Asaji-ga-hara), struggling with her daughter, who prevents the beldame demon from killing an acolyte and lover. Signed: Shu-min. Date, about 1860.

(B) Shibuichi and shakudo, with gold inlaying. The design represents Yajiro and Kita-hachi, heroes of the celebrated Japanese comic novel, "Hizakurige." Mark: Shomin no gwa (Shomin's design). Date, 1850.

218—Two Pouch Buttons

(A) Of gold, shakudo and bronze. Representing a peony blossom and leaves. Wrought in openwork. Date, 1800.

(B) The design shows a tipsy holiday-keeper dancing under a paper puppet (kameidomiage) hung from a bamboo and sold at Kameido, when the plums are in bloom. Mark: Riumin. Date, 1840-1870.

219—Two Pouch Buttons

(A) Silver. The design presents the Seven Autumn Flowers with butterflies, picked out with gold. Date, about 1820.

(B) Gold and shakudo; showing a mantis insect among a bunch of flowers. Date, 1780.

220—Two Pouch Buttons

(A) Shakudo. Wrought with the figure of Hitomaru the poet in gold, leaning on an arm-rest; a kneeling copper demon also is shown mixing ink for the poet's use. Date, 1800.

(B) Shibuichi, inlaid with gold. Chased design of Benkei reading a false kanjin-cho (religious document) in order to pass the guard-house at Atako-no-seki.

221—Silver Pouch Button (*Kagami-buta*)

Representing the Chinese hero Chao Yun (Japanese Choun) rescuing the future Emperor Liupei. Under Chao-Yun's horse is the chasm and cloud which is said to have enveloped the warrior, when saving the baby. The armor and trappings are picked out with gold and copper. Mark: Tsuchiya Masayoshi. Date, 1810-1840.

222—Pouch Button

Of gold, shibuichi, silver and copper. Representing a demon roasting Indian-corn and selling it at the Kwan-non market as a charm against lightning. On the silver lantern, beside the demon, is inscribed: rai-yoke (lightning charm). Date, 1780.

223—Gold Pouch Button

Representing Toki-wa Gozen escaping through the snow from the castle of Yoshitomo, with the child Yoshitune, and leading Yori-tomo and Nori-yori by the hand. The faces and hands of the figures are in silver and the dress of Tokiwa is inlaid with the same metal. The hair is in shakudo. Mark: Kiriusai Soyo. Date, 1730-1765.

224—Two Gold Pouch Buttons

(A) (Kagamit-buta.) With design of wrought cuttle-fish and waves, chased in strong relief. Mark: Kikugawa. Date, 1780-1815.

(B) With chased design of ferry-boat and figures, showing a Samurai, a traveling showman and boatmen. Mark: Shichi-jissai no Okina Temmin (seventy-year-old Temmin). Date, 1840-1870.

225—Gold Pouch Ornament

A Deva appears (in the middle), the god of Thunder on the left, and a Yadaijin (Prime Minister) on the right. Figuratively representing the three gates of the Asa-kusa Temple (Niomon, Kaminari-mon and Yadaijin-mon). Mark: Riumin. Date, 1840-1870.

N.B.—The three faces are supposed to represent Wrath (the Deva King), Grief (Yadaijin) and Mirth (the God of Thunder).

226—Two Pouch Ornaments

(A) Of shibuichi. Inlaid with gold and silver, representing a Daimio in the act of drawing the lines for the commencement of a sacred bulding (equivalent to the Western ceremony of laying a corner-stone). Mark: Jikokusai Masatsune. Date, 1760-1818.

(B) Pouch clasp. Of silver, gold and copper; representing the Dai-kagura dance. Mark: Shozui. Date, 1697-1769.

227—Pouch Button and Two Pouch Ornaments

(A) Button. Of silver, picked out with gold; the demon-slayer and two devils; Shoki holding his sword as a guitar and the demons singing and beating time. By Kitugawa (the third generation of the Kikugawa family). Date, 1860-1880.

(B) Two ornaments. Of silver inlaid with gold. The design shows Fujin (god of Wind) opening his bag. The reverse shows effect of the storm. Date, 1800.

228—Two Silver Pouch Ornaments

(A) Representing Yokubari-baba, the covetous old woman who cut off the tongue of a sparrow belonging to a neighbor, and later, visiting the Sparrow Kingdom, was presented with two boxes to choose from, of which she selected the heavier, and found it full of demons and ghouls. By Kikugawa. Date, 1780-1815.

(B) Representing Gama the Sennin with the toad. By Kikugawa. Date, 1780-1815.

229—Pouch Ornament and Button

(A) Ornament of shakudo and gold. Wrought in the form of the "Takara-bune" or Barge of Good Fortune, with the Seven Gods of Happiness riding in it. Date, about 1780.

(B) Button. Wrought in the form of winged dragon (hiryo) and waves. By Kikugawa. Date, 1780-1815.

230—Two Pouch Clasps

(A) Of shibuichi and silver. On the extreme link is an engraved design of Rio-gu-ku Bridge; the other links show designs of peony and chrysanthemum scrolls alternately. Date, about 1820.

(B) Silver and shibuichi. Ornamented with various diapers in low relief. Date, about 1830.

231—Three Pouch Clasps

(A) Of silver and shibuichi. With diaper designs, alternately perforated and inlaid with gold. Date, about 1820.

(B) Of shakudo and slver, inlaid with gold-flowered diaper patterns. Date, about 1830.

(C) Of shibuichi, inlaid with gold. Floral and diaper patterns. Date, about 1830.

232—Two Pouch Clasps

(A) Or silver and shakudo, inlaid with gold and hammered in ishime shagreened pattern. Date, about 1800.

(B) Of shakudo, inlaid with gold in diaper design. Date, about 1830.

233—Two Pouch Clasps

(A) The links of gold, shakudo, silver, copper and shibuichi in succession. The incised designs represent the Go-sekku or "Five Festivals" (1st of 1st month; 3rd of 3rd month; 5th of 5th month; 7th of 7th month and 9th of 9th month). Mark: Shuraku. Date, 1850-1880.

(B) Of shibuichi. With flowered diaper designs, chased in low relief and with the engraved pattern known as "Yenshu-moyo" (after the celebrated Chajin Kobori Masakazu, of Yenshu, who first designed it). Date, about 1820.

234—Silver and Shibuichi Pouch Clasp (*Kano-mono*)

On one side represents a blind man feeling his way round an image of Daruma under a willow tree; inlaid with gold, silver and shakudo. Mark: made by Riumin. On reverse shows a design of children making merry at the blind man's expense. Mark made by Minjo. Date, 1840-1870.

235—Pouch Button and Ornament

(A) Button of gold, shibuichi and shakudo. Wrought in the form of three "Nō" masks, "Okina" "Hangi" and "Kitsune" (or fox). Mark: Goto Yoshinori. Date, 1840.

(B) Ornament of silver. In the form of a bunch of peonies and leaves, deeply chased. By Kikugawa (?). Date, 1780-1815.

236—Pouch Ornament

Of silver, in the form of a dragon; attributed to Kiku-gawa. Date, 1780-1815.

237—Pouch Button and Ornament

(A) Gold button. Wrought in dragon design by Kiku-gawa. Signed. Date, 1780-1815.

(B) Ornament of gold, in the form of a chain of dragons. Date, 1800.

238—Two Gold Pouch Ornaments

(A) (Kana-mono). Representing a bunch of peonies and chrysanthemums. Date, about 1800.

(B) Of gold, in the form of dragon and tiger in conflict. Date, 1830.

239—Two Gold Pouch Ornaments

(A) (Kana-mono.) Representing a combination of pine trees, bamboos and plums (sho-chiku-bai) in low relief, typifying good fortune. Date, about 1780.

(B) Of gold and shakudo, showing a pheasant among peonies. Mark: Toshi-mune. Date, 1830.

240—Two Gold Pouch Ornaments

(A) (Kana-mono.) Representing a tennin (musician) whose hair is finished in shakudo. Date, about 1820.

(B) Representing a tengu-bird and a (Ran ryo) mask. Date, about 1820.

241—Gold Pouch Ornament

Wrought in the form of a bunch of chrysanthemums and other flowers, with two quails. Date, about 1775.

242—Four Pair of Menuki

In silver, shakudo, shibuichi and gold. Puppy dogs. Mark: Masayoshi. Date, 1710-1770. Frog by Nagatsune. Rats by Yoshi-Nori. Cock, hen and chicken, by Ishiguro Masaaki. Date, 1780-1830.

243—Menuki

(A) Pair of menuki in gold, shakudo and copper. Representing a cock, hen and chickens. Date, 1780.

(B) Menuki, in gold, shakudo and copper. Representing pheasants. Mark: Ishiguro Masayoshi. Date, 1765-1830.

244—Three Pairs of Menuki

Gold, silver, shibuichi, shakudo, and copper; one of gold shows a descending stork, another three pigmies fleeing at the sight of a huge bird. By Ishiguro Kore yoshi. Date, 1780-1830. Four others represent children at play, executed in medium relief. Signed: Hirata Harunari. Date, early nineteenth century.

245—Two Pairs of Menuki

(A) In gold and shakudo. Representing the hero Asahina Saburo pulling off part of Go-ro's armor (shoulder plate) in the attempt to restrain him from engaging in a quarrel. (A favorite subject, known as Kusazuribiki). Mark: Hamano Nori-yuki. Date, 1750-1780.

(B) In gold, and shakudo. *En suite.* One representing a hawk on the wing; the other a hawk striking a crane. Mark: Ishiguro Masaaki. Date (one), 1780-1830.

246—Two Pairs of Menuki

(A) In iron and gold. Representing the evil-passioned Kiyo-hime, transformed into a fiery dragon-fiend, coiling around the Temple bell under which the priest Anchin lies concealed. Mark: Tetsugendo Shoraku. Date, 1740-1785.

(B) In shakudo and gold. Representing the Deva Marishi Ten (Sansk., Maritchi Deva). Mark: Hamano (Noriyuki). Date, 1750-1790.

247—Two Pairs of Button-shaped Menuki

(A) In gold and shibuichi. Chased in low relief, with figure subject representing Chinese historical characters. Chuko-liang, or Komei, appears on the gold Meniku, while his companions Liu Pei and Kwan Yu are shown on the other

[No. 247—*Continued*]

Menuki of shibuichi. The drapery enriched with silver, shakudo and copper. Mark: Nagatsune (on the edge). Date, 1730-1780.

(B) With heads of Sennin (genii) chiseled in low relief and inlaid with gold and silver. Date, 1810.

248—PAIR OF MENUKI

In shakudo and silver. One is inlaid with gold; the other has green and copper-colored enameling in the form of beetles (tama mushi). Date, about 1780.

249—PAIR OF MENUKI

In shakudo, gold and copper. *En suite.* Representing the Chinese hero Kwan Yu and one of his squires on horseback. Mark: Mamano Noriyuki. Date, 1750-1790.

250—PAIR OF MENUKI

In copper and gold. Representing the Deva Kings. Mark, Toshi-yoshi (on the edge). Date, 1850.

251—SWORD MOUNTS

(A) Tip of shakudo, with ishime (shagreened) surface. The design sustains butterflies in low relief, picked out with gold and silver. Early nineteenth century.

(B) Kashira, or tip, of shakudo. The design presents an emblematic cock on a drum; in medium relief and wrought in silver, copper and gold. Inscribed: Bunkaju toridoshi Sho-cho Harunari (tenth year of Bunka, 1813; first work made in the year of the bird, by Harunari).

(C) Iron kurigata, or cord ring, from sword scabbard. In the form of the two temple guardians (Nio) trying the strength of their arms. The two figures are wrought in high relief from solid iron, and picked out with gold. Date, about 1700.

252—Sword Mounts

(A) Hilt ring and top of shakudo, with nanko surface and gold edges. An old man holding out a peony to a number of children in medium relief, picked out with gold and silver. Made by Kyotoshi. Signed: Juso Hogan. Date, 1810-1865.

(B) Hilt ring and tip of shibuichi, with nanako shagreened surface. Both show crawfish chased in high relief, with gold and shakudo inlay. Mark: Ishiguro Masatsune. Date, 1760-1828.

253—Two Hilt Rings and Two Tips to Match

(For long and short sword.) The design, in medium relief and picked out with shibuichi and gold, represents a stork, tortoises, pine sprays and wave-beaten rocks. The surface is inlaid with gold so as to resemble aventurine or nashiji lacquer. Mark (on each ring): Shiho. Date, 1780-1815.

254—Sword Mounts

(A) Ring and tip of iron. *En suite.* Incrusted with gold; tip is ornamented with figure of the Deva god Fudo and ring shows Ni-Doji, wrought in medium relief. Inscribed: Made in the mid-summer of the 3rd year of Keio by the old man, Washizu Hogan Nobuyeshi. Date, 1867.

(B) Hilt ring and tip of brass. The ring sustains men and women who are working in the rice fields, and the tip shows a woman carrying their dinner. The figures are executed in low relief, in shakudo, shibuichi, silver and gold. Signed: Tofu junin Jukakusai Ishiguro Masayoshi kore wo tsukuru (Made by Jukakusai Ishiguro Masayoshi residing in Edo). Date, 1765-1830.

255—Sword Mounts

(A) Hilt ring and tip of shibuichi, with nanako shagreened surface. Represents four Chinese heroes (Wars of the Three Kingdoms). Chu-koh Liang is seated in a pavilion poring over classics, while Lui-Pei, Chohi and Kwan-Yu approach on horseback. Date, eighteenth century.

[*Continued*

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(B) Hilt ring and tip of shakudo, with nanako shagreened surface. Executed in high relief and inlaid with gold; represents bats and the timbers of a bridge. Signed: Giyonen Rokujugo Shozui, (Shozui, aged 65). Date, 1630.

256—Two Shibuichi Hilt Rings and Two Tips to Match

(For the long and short sword.) With ishime shagreened surface. The designs represent fighting cocks (shamo) and boughs of the shukaido (red *Pyrus spectabilis*). Signed in larger ring: Toga-kushi Ishiguro Masatsune. Date, 1760-1820.

257—Gold Hilt Ring and Tip

The design shows Fuku roku-jin, the God of Good Luck, and a child, together with attributes, a crane and a tortoise; the whole in strong relief and picked out with silver, copper and shakudo. By Ishiguro Koreyoshi. Date, 1780-1830.

258—Sword Mounts

(A) Hilt ring and tip of iron, represents a number of people taking shelter under a road-wide shrine, from an evening shower, chiseled in relief and inlaid with gold, shakudo, silver and shibuichi. Signed: Tetsugendo Shoraku; seal inlaid in gold. Date, 1740-1785.

(B) Hilt ring and tip of shakudo. *En suite.* The design represents hawks on perches, chased in medium relief and inlaid with gold and silver. Signed: Tamagawa Joyei. Date, 1810-1840.

259—Sword Mounts

(A) Tip and ring of shibuichi. The story of Omori Hikohichi and the Demon, chased in strong relief, and picked out with gold and shakudo. Inscribed: Giyonen shichiju Masayoshi (By Masayoshi aged seventy). Date, 1710-70.

(B) Hilt ring and tip of shibuichi. A grass-hopper (korogi) and a dragon-fly in high relief, picked out with copper and gold inlaying. By Iwamoto Konkan. Date, 1743-1800.

260—Tip (*Kashira*) and Ring in Shakudo

En suite. The tip represents the Chinese hero Ch'ao-yun rescuing the future Emperor Lio-Pei; the ring shows a pursuing rival leader. The figures are chiseled in medium relief; inlaid with copper, gold, shibuichi and silver. Signed: Ekijio-sai, or Ichijosai Hirotoshi. Date, 1780-1830.

261—Sword Mounts

(A) Hilt ring and tip of copper. Chiseled in low relief and picked out with shakudo, gold, shibuichi and silver. Represents the God of Thunder (Raijin) creating a tempest. Mark (on tip): Toruisai Monjin. The ring is inscribed: Koka sannen uma no kikuzuki Watanabe Toshimitsu kore wo tsukuru (Watanabe Toshimitsu made this in the Chrysanthemum month, of the third year of Koka—September, 1846).

(B) Tip and hilt ring in shakudo, with (ishime) shagreened surface. Fish in relief, picked out with gold and shibuichi inlaying. Signed: Konkan. Date, 1743-1800.

262—Two Copper Tips and Two Hilt Rings

(For long and short sword.) With basket pattern ground (ajiro-ji) and chased lily blossoms wrought in medium relief. Signed: Nomure Masahide. Date, 1780-1810.

263—Sword Mounts

(A) Sword guard. Guri-bori design.

(B) Knife handle. Deeply cut to show the different layers and in imitation of Guri-bori lacquer.

(C) Kurigata, or sword-knot ring, and pair of Menuki. All without mark. Early nineteenth century.

264—Sword Mounts

(A) Hilt ring and tip of shibuichi, with nanako shagreened surface. The Seven Flowers of Autumn, chased in low relief, and picked out with gold, silver, copper and shakudo. Signed by Ishiguro Masayoshi. Date, early nineteenth century.

(B) Tip and hilt ring of shakudo, with shagreened surface. Children at play (called Karako), in low relief, inlaid with gold, silver, copper and shibuichi. Signed: Hamano Hozui. Date, 1700-1760.

265—Sword Mounts

(A) Hilt ring and tip of iron. Represents an ancient artist who has painted a dragon with such fidelity that the monster emerges from the canvas. The figures are executed in medium relief and picked out with gold. Mark: Tetsugendo Shoraku. Date, 1740-1785.

(B) Sword tip and ring. Of dark bronze, with gold Torii arch, standing amid trees and herbage of silver.

266—Sword Mounts

(A) Hilt ring and tip of iron. The tip represents Raijin, the Thunder God, among clouds, creating a tempest; the ring shows a number of people hastening to shelter in a roadside inn. The design is in low relief, picked out with gold, copper, shakudo and silver. Signed: Tetsugendo Shoraku. Date, 1740-1785.

(B) Tip and hilt ring in iron. *En suite.* Thunder and "Storm gods" chiseled in medium relief and picked out with gold and shibuichi inlaying. Signed: Tetsugendo Naoshige. Date, 1775-1810.

267—Two Hilt Rings and Two Tips

In shakudo with ishime surface. The design consists of children at play, executed in relief; inlaid with gold, silver, copper and shibuichi. Signed: Hirata Harunari. Date, early nineteenth century.

268—Sword Mounts

(A) Hilt ring and tip of shibuichi. In high relief, the head of a Deva king and a pine tree, picked out with gold and copper. Signed: Toshitoyo. Date, 1820-1840.

(B) Hilt ring and tip of shibuichi. The two Rishi of Kwo-ching Temple, Han-shan and Shih-te (Japanese Sennins Kanzan and Jittoku), chiseled in medium relief and picked out with gold and shakudo. Inscribed: Katsuri-yuken giyonen rokujusansai Masayoshi (Made by Katsuri-yuken Masayoshi in his 63rd year). Date, eighteenth century.

269—Sword Mounts

(A) Hilt ring and tip of shakudo, with nanako shagreened surface, having leaves and blossoms of the Genus *Pyrus spectabilis* in low relief, and picked out with gold. Signed: Hisanori. Date, 1820-1840.

(B) Hilt ring and tip of shakudo. The ring with silver moon rising over boisterous waves, and the tip displays the "hare in the moon," together with rough waves, executed in medium relief, with gold. Signed: Omori Teruhide. Date, 1740-1798.

270—Sword Mounts

(A) Hilt ring and tip of iron. The tip shows a locust and the ring sustains a bee. Both are chased in medium relief and picked out with gold, silver and copper. Signed: Nobuyoshi. Date, 1840-1865.

(B) Hilt ring and tip of shibuichi. On the tip a descending stork; the ring sustains a number of pigmies (kobito-jima), who are in terror at the sight of the stork. Chiseled in medium relief and inlaid with gold, copper and silver. Signed: Ichijo-sai Hirotoshi. Date, 1780-1850.

271—Sword Mounts

(A) Hilt ring and tip in shakudo and silver, the former with shagreened (nanako) surface, sustaining peonies and pheasants chased in relief and picked out with gold and shibuichi inlaying. Signed: Ishiguro Masayoshi. Date, early nineteenth century.

[*Continued*

[No. 271—*Continued*]

(B) Hilt ring and tip of iron, ornamented with dragon-flies, chiseled in low relief and damascened with gold and silver. Signed: Hashimoto Isshi. Date, 1830-1855.

272—SWORD MOUNTS

(A) Hilt ring and tip of shakudo, with nanako shagreened surface. Quails among the Seven Flowers of Autumn, executed in medium relief and picked out with gold, copper, silver and shakudo. Signed: Ishiguro Koyeyoshi. Date, 1780-1830.

(B) Hilt ring and tip of shakudo. Hotei, the God of Good Fortune, on the tip, gazing at the moon; executed in medium relief and picked out with gold, copper and silver inlaying. The ring shows sprays of plum blossoms. Signed: Toshinaga. Date, 1740-1770.

273—SWORD MOUNTS

(A) Tip and ring of shibuichi. Nokiogen, or actors' masks, strongly chiseled and picked out with gold and silver. Signed: Kanshoji Nagatsune. Date, 1730-80.

(B) Hilt ring and tip of shakudo. The tip shows the god Bishamon, and the ring the goddess Benten; in medium relief and picked out with gold, silver and copper. Signed: Joyosuifu Katsukuni of Mito. Date, 1820-1850.

274—SWORD MOUNTS

(A) Fuchi ring of shakudo. Shoki, the Demon-slayer, together with a Demon, in high relief, picked out with gold, silver, shibuichi and copper inlaying. Mark: Toshi-naga. Date, 1740-1770.

(B) Hilt ring and tip of shakudo, with ishime shagreened surface. A group of five masks (beginning from left to ring): Okina, Oni, Ofuku, Hangiya and Tengu. Chiseled in medium relief in shibuichi, gold, silver, shakudo and copper. Signed: Sekijo-ken (made by) Taizan Mototeru. Date, 1770-1810.

(C) Sword tip (Kashia) of iron. With gold, in low relief.

275—Sword Mounts

(A) Hilt ring and tip. Shakudo, with (nanako) shagreened surface. Design on the ring represents the Sumida River, Tokyo, with miyako-dori (wild duck) and reeds, chased in silver and gold. The tip (kashira) shows cherry blossoms finely chiseled in silver, with golden streaks of mist and a distant mountain. Signed: Yoshioka Bungo-no-suke. Date, 1790-1820.

(B) Hilt ring and tip of shakudo, with nanako shagreened surface. Rats, in medium relief, picked out with gold and silver inlaying. Signed: Mitani Shigeyoshi. Date, 1810.

276—Two Hilt Rings (*Fuchi*) and Two Tips

En suite. For long and short sword. Of shibuichi, with shagreened nanako surface. The rings have strongly chiseled peony blossoms in gold, shakudo and silver. The tips (kashira) are in the form of Dogs of Fu (Shi-shi) couchant. Signed (on both): Omori Teruhide. Date, 1740-1790.

277—Gold Tip and Ring

With (ananko) shagreened surface. The chased design, with shakudo, silver and copper, shows three old men who are worshipping the moon on the night of (jugo-ya) 15th of August when the country folks are in the habit of offering dango (dumplings) to the moon. The tip sustains moon and clouds in chased silver, together with a bunch of Suski (plumes) and chrysanthemums; such plants are also offered with the dango on the 26th day of September. Signed: Chikuzanken Motoshige. Date, 1835.

278—Sword Tip and Ring of Bronze

Ornamented with duck, crane and bamboo motif in gold. In box. Date, nineteenth century.

279—Sword Tip and Ring of Bronze

With gold relief, representing a landscape, waterfall and figure design. Date, nineteenth century.

SECOND AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 26, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CHINESE SNUFF BOTTLES

280—Chinese Snuff Bottle
Body of wood, with enameled silver mounting and coral studded stopper.

281—Sardonyx Snuff Bottle
Flat shape; with brown clouding.

282—Crystal Chinese Snuff Bottle
European style decoration in form of coin and coat-of-arms (1664). Cut in sunken relief.

283—Oriental Agate Snuff Bottle
Flat shape; mottled yellow and brown tints, with jadeite stopper.

Height, 2⅜ inches.

284—Red Chinese Glass Snuff Bottle
Flat shape; soft red body, with green glass stopper.

Height, 2½ inches.

285—Large Sardonyx Snuff Bottle
Flat shape; with brown marking.

286—Cut Crystal and Silver Enameled Coupe
With lizard handles and champlevé decoration. Sixteenth century style.

Width, 2¼ by 3½ inches.

Frank Maybaum

CHINESE GLASS, JADES AND SOAPSTONE

287—Globular Pinkish Glass Bottle

7.50 With small neck; blown clouded pinkish glass. Chia Ch'ing (1796-1820).

Height, 5 inches.

Edw. Getz

288—Chinese Blue Glass Bottle

15.00 Octagonal pear-shape; turquoise-colored glass of opaque texture, with metallic red flecking on the neck. Made at the Imperial factories. Bears etched Yung-Cheng seal.

Height, 5¾ inches.

From the Bing Collection, Paris.

J. C. Willever

289—Globular Red Glass Bottle

12.50 With tubular neck; massive red-colored glass of opaque russet texture. Eighteenth century.

Height, 6½ inches.

Alta Bennett Agnew

290—Globular Yellow Glass Bottle

35.00 With tubular neck; massive canary-yellow glass of semi-opaque texture. Made at the Imperial factories. Bears seal of the Ch'ien-lung period (1736-1795).

Height, 9 inches.

W. R. Moore

291—Rose-colored Quartz Vase

Flat shape, cut with five-clawed dragon in low relief on either side; including small handles. The cover is surmounted 45.00 with a Dog Fu of same material. Chinese.

Height, 8 inches.

F. N. Waldenberg

292—Jade Coupe

17.50 Jadeite carved in form of jar, supported by three small figures.

Height, 2 inches.

A. Antikadjian

293—Jade Sacrificial Cup

20.00 White nephrite, with three Buddhist figures, "Shou" and crane; handle in form of bamboo stem.

Height, 2 inches.

294—Small Green Jadeite Fish Vase
Carved in symbolic form of leaping carp.
Height, 3 inches.

295—Two Covered Jade Bowls
(White nephrite.) Engraved with floral bordering.
Height, 3¼ inches.

296—Gray Nephrite Dish
Form of lotus leaf, interior showing a small turtle. Exterior with stem forming foot.
Height, 2¼ inches; width, 5½ by 7 inches.

297—Slender Jade Ornament
Mao-Chia, or Imperial hat holder. With archaic carved dragon flanges in triangular form, surmounted by a small perfume box. Eighteenth century.
Height, 11½ inches.

298—Dark Green Jade Censer
(Nephrite.) Oblong form, with round corners; raised on four cone-shaped feet. Phœnix handles, with loose rings. Body showing lapidary embellishments in archaic dragon and emblematic forms. Including openwork jade cover with dragon knob. Has openwork carved green jade stand to match.
Height, 6 inches; width, 5 by 3 inches.

From the Brayton Ives Collection, New York, 189-.

299—Dark Green Jade Jar
(Nephrite.) Spinach-toned. Flat shape, with cover and plant jar attachment; carved with dragon flowers and fungi-forms, including undercutting and openwork. Has teakwood stand.
Height, 6 inches; width, 9 by 3 inches.

300—Chinese Soapstone and Teakwood Screen
Carved teakwood frame with openwork, resting upon couchant Fu-dogs and supporting carved soapstone panel (p'ing-feng) in green and brown color, with landscape scene, including pavilion and other accessories carved in relief. Eighteenth century.
Height, 3 feet; width, 2 feet.

CHINESE PORCELAINS, BLUE AND WHITE MONOCHROME AND DECORATED

301—Small Blue and White Bottle

With four flattened circular panels, sustaining figure subjects in cobalt-blue, including narrow borders and fern motifs under the glaze. Era of Chia-Ching (1796-1829).

Height, 1⅞ inches.

302—Small Blue and White Bottle

With scroll design and leaf border, painted in cobalt-blue under the glaze. Era of Chia-Ching (1796-1820).

Height, 2 inches.

303—Small Blue and White Bottle

With vertical panels in cobalt-blue painting under the glaze, representing long slender figures of Chinese women (the so-called "Lange Lysen"), alternately with floral plants. Era of Chia-Ch'ing (1796-1820).

Height, 2½ inches.

304—Blue and White Snuff Bottle

Oviform, white Ch'ing porcelain, with Imperial dragon amid clouds and nebulæ in quest of the omnipotent jewel. Rendered in deep cobalt-blue under the pellucid glaze. Foot bears four dedication marks; ascribed to the era of K'ang-hsi (1662-1722).

Height, 2½ inches.

305—Blue and White Snuff Bottle

Ovoid shape, soft textured porcelain; decoration, in deep cobalt-blue, represents a double bordering of boys at play, together with a small swastika band at the neck. The whole is under a pellucid crackle glaze of rare quality. Foot bears Ming Dynasty mark. Era of Cheng-hua. Has teakwood stand.

Height, 2½ inches.

306—Blue and White Cup and Saucer

Eggshell porcelain; uniformly decorated in cobalt-blue with "long Eliza" figure and flower motif under the lustrous glazing. Bears Cheng-hua mark (of the Ming Dynasty).

Height of cup, 1¼ inches; diameter of saucer, 3¾ inches.

307—Blue and White Seal Color Box

Shallow and circular shape (yin-se-ho); Ch'ing porcelain, painted with lotus blossom and scroll motif in white reserve on a cobalt-blue ground, under the brilliant glaze. Bears six marks of the Ming Dynasty (apocryphal). Ascribable to the era of K'ang-hsi (1662-1722).

Height, 1 inch; diameter, 2½ inches.

308—Small Blue and White Coupe

Low oviform, soft texture, Ch'ing porcelain, with cobalt-blue decoration, presenting a series of borders in arabesque scroll and narrow serrated form, under the crackled glazing. Era of Yung-Cheng, 1723-1745. Has teakwood stand.

Height, 1¾ inches; diameter, 2¾ inches.

309—Blue and White Wine Cup

Tall tazza shape, white Ch'ing porcelain, decorated with two dragons and the omnipotent jewel motif, together with a border of Taoist symbols and leafage. Bears six marks of the Yung-Cheng era (1723-1735).

Height, 3¾ inches.

310—Blue and White Soft-paste Vase

Ovoid shape, soft-textured Ch'ing porcelain, decorated with butterflies and chrysanthemum flowers growing near rocks, delicately rendered in cobalt-blue under the pellucid glaze. Era of Ch'ien-lung (1723-1735).

Height, 5 inches.

311—Blue and White Cabinet Bottle

Pear shape, with slender neck; white Ch'ing porcelain presenting landscape decoration in cobalt-blue under the brilliant glazing, including silicic peaks, lake and boatmen. Era of K'ang-hsi (1662-1722). Has teakwood stand.

Height, 5½ inches.

312—Blue and Chamois Colored Sprinkle Bottle

Pear shape, with long tapering neck; Ch'ing porcelain, coated in light café-au-lait or ts'u-chin chamois-colored glaze, with three white reserved circular medallions sustaining blue chrysanthemum decoration. Era of K'ang-hsi (1662-1722).

Height, 7¼ inches.

313—Blue and White Jar

Ovoid shape, with short neck; white Ch'ing porcelain of fine texture; the decoration, in brilliant cobalt-blue presents palmette leaf and diamond-shaped panels, together with serrated and scrolling blue borders, painted under the lustrous glaze. Foot bears the "Ai-Yeh" leaf mark with fillet. Era of K'ang-hsi (1662-1722). (Slightly injured.)

Height, 5½ inches.

314—Blue and White Soft Paste Bottle

Graceful oviform, with slender neck and everted rim; soft white textured Ch'ing porcelain, decorated with varied bordering in deep cobalt-blue. Showing a palmation at the neck and a scrolling arabesque design with small blossoms below; shoulder sustaining a lanceolated band in like shade of brilliant blue under the uniform small crackle and lustrous glaze. Era of Yung-Cheng (1723-1735).

Height, 7¼ inches.

315—Blue and White Soft-paste Vase

Graceful baluster shape, with small everted neck. Soft white textured Ch'ing porcelain; the cobalt-blue painting showing a series of narrow bands at the neck, in palmation and lanceolated forms, and scrolling rinceaux motif with small convolvulus buds around the body, in uniform brilliant blue under the pellucid crackle glazing. Era of Yung-Cheng (1723-1735).

Height, 7 inches.

316—Blue and White Cabinet Vase

Graceful oviform, with everted neck; soft textured Ch'ing porcelain; presenting a branch of the (mei-hua) wild prunus tree, with blossoms and pair of birds, painted in cobalt-blue under the pellucid glazing. Ascribable to the era of Yung-Cheng (1723-1735).

Height, 7¾ inches.

317—Blue and White Hawthorn Jar

Ovoid shape, white Ch'ing porcelain, presenting small clusters of mei-hua blossoms (the so-called "hawthorn" motif), in white reserve against the deep blue ground, which sustains reticulation of darker blue criss-crossed lines to resemble cracking ice. Era of K'ang-hsi (1662-1722). Has teakwood cover.

Height, 5½ inches.

318—Blue and White Bottle

Pear-shaped; soft white crackled texture, decorated with three borders in deep cobalt-blue showing palmettes at neck. Yung-Cheng.

Height, 7¼ inches.

319—Blue and Chamois Colored Bottle

Gourd shape, with bulbous neck. Ch'ing porcelain of fine texture; upper section with cobalt-blue medallion and scroll decoration, alternately presenting gift objects, lotus flowers and rabbits under the glaze. The lower section in monochrome, sustaining a café-au-lait colored (tz'u-chin) glaze of uniform and rare quality. Ascribed to the era of K'ang-hsi (1662-1722).

Height, 9 inches.

320—Blue and White Jar

Ovoid shape, Ch'ing porcelain of fine texture; decorated with four chrysanthemum medallions and small scrolling (curvilinear edged) borders in deep cobalt-blue under the brilliant glazing. Ascribed to the era of Yung Cheng (1723-1735). Has teakwood cover.

Height, 7 inches.

321—Blue and White Bottle

Pear shape, with slender neck; Ch'ing porcelain of fine texture, presenting the "Vandyke pattern," or form of lancet escalloped borders, enclosing floral and arabesque motifs; painted in deep cobalt-blue under the lustrous glaze. Era of K'ang-hsi (1662-1722),

Height, 9¼ *inches.*

322—Blue and White Mandarin Vase

Biberon shape, with small neck, soft paste Ch'ing porcelain, with so-called orange-peel surface, sustaining two vertical landscape panels, with view of hills, lake and young fishermen under the crackle glaze. Era of Ch'ien-lung (1736-1795).

Height, 8½ *inches.*

323—Large Blue and White Bowl

Escalloped edge, with vertical ribbing; the exterior representing "Lange Lysen" figures alternately with wild prunus blossoms (mei-hua) and plants painted in deep cobalt-blue under the lustrous glazing. The interior sustains a medallion with (mei-hua) blossoms. Era of K'ang-hsi (1662-1722).

Height, 4 *inches; diameter,* 8½ *inches.*

324—Large Blue Hawthorn Plate

White Ch'ing porcelain; panel and border in deep cobalt-blue painting under the brilliant glaze; presenting clusterings of wild prunus (mei-hua) blossoms, reserved in the white upon a field of undulating cumulus-blue with reticulation to represent breaking ice. Underneath, the panel bears a lozenge mark with swastika symbol and fillets. Era of K'ang-hsi (1662-1722).

Diameter, 13⅞ *inches.*

325—Large Blue and White Plate

White Ch'ing porcelain, with cobalt-blue decoration under the brilliant glaze; representing two dragons amid cloud and nebulæ forms in pursuit of the effulgent jewel. Underneath the foot, panel bears an Artemisia leaf mark. Era of K'ang-hsi (1662-1722). *Diameter,* 13½ *inches.*

326—Large Blue and White Plate

Deep shape, white Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze; panel showing Mandarin figure subject, including a rider on dappled horse. Border with leaf-shape medallions, sustaining alternately "Long Eliza" figures and rockeries against a ground of swastika fret pattern. Underneath, panel bears six marks. Era of K'ang-hsi (1662-1722).

Diameter, 13¾ *inches.*

327—Blue and White Hawthorn Wine Jar

Tall gallipot, so-called Temple jar (Mei-hua-Kuan), white-textured Ch'ing porcelain, with blossom bearing branches of the (mei-hua) prunus tree growing alternately upwards and downwards, reserved in the white against a modulated blue background of brilliant quality with network of criss-crossed lines in darker shade of cobalt-blue, resembling the fissures in breaking ice, emblematic of the near approach of spring. The neck is encircled by a narrow dentated band and fungus border. Foot bears ring mark; ascribable to the era of K'ang-hsi. (1662-1722.)

Height, 13 *inches.*

From Captain Brinkley's Private Collection, Japan.

328—Porcelain Snuff Bottle

With raised embellishment, presenting a pleasure boat with the eight Pa-sien or Taoist genii. Glazed in polychrome colors.

329—Small Polychrome Bottle

Ch'ing porcelain, with slender neck; covered in green, pink and yellow marbleized glaze. Era of Chia-Ch'ing (1796-1820).

Height, 3 *inches.*

330—Decorated Snuff Bottle

Bulbous oviform; Ch'ing porcelain; with red dragon decoration in soft-toned bean-red amid grayish clouding. Foot bears apocryphal mark in four characters. Ascribable to the Ch'ien-lung period.

Height, 3¼ *inches.*

331—Small Decorated Vase

Oviform, with small handles; body covered in coral-red glaze with gold decoration and panels in white reserve, holding landscape and poetic inscriptions alternately. Era of Chia Ch'ing (1796-1820).

Height, 3½ inches.

332—Decorated Yellow Water Cup

Shallow shape, Ch'ing porcelain; body uniformly covered in brilliant yellow glaze and decorated with green lotus scroll motif. Foot bears six blue marks. Era of Yung-Cheng (1723-1735). Has teakwood stand.

Height, 1 inch; diameter, 2 inches.

333—Famille Verte Wine Cup

Semi-eggshell porcelain; decorated with garden terrace and figure subject, in varied colors of the "famille verte" genre. Era of K'ang-hsi (1662-1722).

Height, 1¼ inches; diameter, 2¼ inches.

334—Marbleized Red and Gray Vase

Oviform, with everted neck; Ch'ing porcelain, soft red, blue and gray marbleized glaze. Era of Chia-Ch'ing (1796-1820).

Height, 3¾ inches.

335—Small Decorated Coupe

Globular form; Ch'ing porcelain, presenting a pure white glazed body with archaic lizard forms and narrow borders in blue outline under the glaze, together with yellow, red and green overglaze decoration. Era of Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 2 inches; diameter, 2½ inches.

336—Small Red and Gray Vase

Oviform, with everted neck; Ch'ing porcelain, covered in marbleized pink and gray glaze. Era of Chia Ch'ing (1796-1820).

Height, 4 inches.

337—Marbleized Red Vase

Oviform, with everted neck; covered in marbleized pink and yellow glazing. Era of Chia-Ch'ing (1796-1820).

Height, 4 inches.

338—Small Metallic Brown and Green Bottle

Pyriform, kaolinic stoneware, presenting a metallic brown body, with green overglazing in cloud forms. Foot shows brown-stained biscuit texture. Era Ch'ien-lung (1736-1795).

Height, 4½ inches.

From the Brayton Ives Collection, New York, 1891.

339—Small Harlequin Vase

Pyriform, with everted neck; coated in harlequin soufflé glaze in polychrome colors, including blue, pink, green and gray tones. Era of Chia-Ch'ing (1796-1820).

Height, 4½ inches.

340—Small Pink Graviata Decorated Vase

Pyriform, with slender neck; Ch'ing porcelain, covered in pink enamel which sustains a delicately incised scroll pattern, together with floral painting in varied colors; including a morning-glory in full blossom. Foot bears small red seal mark on green ground. Era of Chia Ch'ing (1796-1820).

Height, 4¾ inches.

341—Decorated Coral Red Bottle

Pear-shape (cabinet size); Ch'ing porcelain, covered in opaque coral-red glaze and sustaining a bamboo motif in gold. Foot bears seal mark. Era of Ch'ien-lung (1736-1795).

Height, 5 inches.

342—Small Decorated Vase

Globular body, with flaring neck; Imperial Ch'ing porcelain, richly decorated to represent turquoise-blue cloisonné enamel work, with small mei blossoms in pink and diapered reticulation in gold. Neck showing palm-leaf border outlining in blue. Interior of neck in pale pistachio-green and the foot in white soufflé glazing. Era of Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 3¼ inches; diameter, 3 inches.

343—Red and White Decorated Vase

Graceful oviform shape, with everted neck. Ch'ing porcelain, with brilliant red overglaze decoration presenting two Feng-huang or phœnix birds upon a vermiculated red background, together with floral sprays. Era of K'ang-hsi (1662-1722).

Height, 5¼ inches.

344—Tortoise-shell Glaze Vase

Bulbous pyriform, with everted neck; Ch'ing porcelain, covered in brilliant yellow glaze with brown flecking resembling tortoise-shell colors. Era of Ch'ien-lung (1736-1795).

Height, 5¼ inches.

From Captain Brinkley's Private Collection, Japan.

345—Decorated Bowl and Cover

White Ch'ing porcelain; decorated with flowered crest forms freely dispersed on the white ground in varied design and coloring. Interior decorated, showing delicately rendered buds in white enamel over the glazed body. Bears mark: "Made for the Lord of the Hsieh Bamboos." Era of Chia-Ch'ing (1796-1820).

Height, 3 inches; diameter, 4½ inches.

From the Brayton Ives Collection, New York, 1891.

346—Powder-blue Teapot

Cylindric form, with side handle and upturned spout. Fine white Ch'ing porcelain; deep powder-blue soufflé glazing with gold scrollwork, presenting two oblong panels, reserved in the white, and separately decorated with peony and chrysanthemum motifs in transparent colored enamels of the "famille verte" genre or glaze. Era of K'ang-hsi (1662-1722). Without cover.

Height, 3¾ inches.

347—Massive Porcelain Bowl

Covered with red and black marbleized glaze in imitation of old soapstone. Interior with gilding. Foot bears blue seal. Era of Ch'ien-lung (1736-1795).

Height, 1¾ inches; diameter, 4½ inches.

348—Yellow Graviata Medallion Bowl

Ch'ing porcelain; exterior presenting a citron-yellow "graviata" or brocaded ground, with rose-colored overglaze decoration in form of small vases and flowers, alternately with four white circular medallions separately sustaining sheep objects. White interior, decorated with sheep medallion, Buddhist emblems and flower in blue under the glaze. Foot bears blue seal. Era of Chia-Ch'ing (1796-1820).

Height, 2½ inches; diameter, 5¾ inches.

349—Remarkable Famille Rose Bottle

Graceful biberon (mei-p'ing) shape, with small neck. Pure white Ch'ing porcelain of fine texture; the "over-glaze" decoration, in delicate and half-toned enamel colors of the "famille rose" genre, presents a clustering of yellow and pink peony flowers with green herbage, growing near rocks, above which appears a "feng-huang" or phœnix bird-of-paradise, in radiant plumage, showing all the enamel colors of the eighteenth century palette. A most distinguished and rare example in composition and quality of its class. Foot bears Imperial factory mark. Era of Ch'ien-lung (1736-1795).

Height, 9 inches.

350—Decorated Red and White Dragon Vase

Amphora shape, with small neck; white Ch'ing porcelain, sustaining a pair of "Imperial" dragons, together with nebulæ decoration in soft peach-red under the pellucid glazing. Foot bears six marks of the K'ang-hsi period (1662-1722). (Has slight crack at neck.)

Height, 8¾ inches.

351—Decorated Eggshell Lantern (*To-tai Teng*)

Ovoid shape; thin white porcelain, with "famille verte" decoration, representing a phœnix bird (feng-huang) and dragon motif, together with the jewel of omnipotence; red nebulæ and conventional cloud scrolls on a pure white ground. Era of Ch'ien-lung (1736-1795).

Height, 8½ inches.

352—Decorated Famille Rose Jardinière

Square shape; white Ch'ing porcelain, decorated with floral and butterfly motif in light enamel colors of the "famille rose" genre, including emblematic pomegranate fruit, cherry blossoms, orchids and "ling-chi" (sacred fungus) on a lustrous white ground. Era of Chia-Ch'ing (1796-1820).

Height, 4¾ by 6½ inches square.

353—Decorated Plate

White Ch'ing porcelain; panel with chrysanthemum motif in polychrome enamel colors in free overglaze rendering on a pellucid white ground and with fluted border. Underneath panel bears six marks in blue under the glaze. Era of Yung-Cheng (1723-1735).

Diameter, 7 inches.

354—Decorated Rose-back Plate

Eggshell porcelain, of fine texture, with "famille rose" decoration, representing three roosters together with pink peony flowers growing near rocks; delicately rendered on a ground of lustrous white. The border is finished with delicately flowered green diaper pattern. (Has slight mending.) Era of Ch'ien-lung (1736-1795).

Diameter, 7¾ inches.

355—Decorated Powder-blue Plate

Ch'ing porcelain; presenting five panels, in white foliated and fan-shaped reserves, separately decorated with red and blue blossom motifs on a ground of powder-blue soufflé glaze. Foot bears "Hall" mark within ring. Era of K'ang-hsi (1662-1722).

Diameter, 9 inches.

356—Famille Rose Decorated Plate

White Ch'ing porcelain, presenting a scroll-shaped panel in polychrome enamel colors, with floral and bird design, including butterflies on white ground, field and bordering with flowered diaper patterns, "famille rose" genre of the eighteenth century. Era of Ch'ing (1736-1795).

Diameter, 9 inches.

357—Famille Rose Plate

With floral panel and border, sustaining alternately floral and landscape decoration in polychrome enamel colors on white ground. Era of Chia-Ch'ing (1796-1820).

Diameter, 9 inches.

358—Two Famille Rose Plates

Ch'ing porcelain, decorated with polychrome floral panel and border in typical "famille rose" genre over the white body glaze. Era of Chia-Ch'ing (1796-1820).

Diameter, 10 inches.

359—Famille Rose Plate

Deep shape, with floral decoration in polychrome enamel colors of the "famille rose" genre, including free border with fruit motifs. Era of Ch'ien-lung (1736-1795).

Diameter, 11 inches.

359A—Famille Rose Plate

Deep shape, with floral decoration in polychrome colors of the "famille rose" genre on white ground. Era of Chia-Ch'ing (1796-1820).

Diameter, 11 inches.

360—Large Decorated Powder-blue Plate

Deep shape; Ch'ing porcelain. The powder-blue soufflé body sustaining slight gold embellishment, together with five reserved panels in white foliated form; separately decorated with floral motifs in "famille verte" genre. The center panel including a fêng-huang (phœnix) birds. Border on reverse side is glazed in powder-blue, and the white panel bears a lozenge shape (Pa Pao) mark with fillet. Era of K'ang-hsi (1662-1722).

Diameter, 11 inches.

361—Tall Powder-blue Vase (*Bleu fouetté*)

(Ch'ui-Ching-Yao.) Cylindrical form, with sloping shoulder and attenuated neck (so-called club-shape); Ch'ing porcelain. Covered in powder-blue soufflé glaze of deep mazarin tone which sustains a supplementary decoration in gold floral and scroll design, relieved by three large vertical panels and a series of small upper and lower medallions, reserved in the white and separately painted with floral, landscape, and emblematic objects in transparent colors of the "famille verte" genre. Rare quality. Foot bears ring mark. Ascribable to the era of K'ang-hsi (1662-1722).

Height, 17½ *inches.*

From the Brayton Ives Collection, New York, 1891.

362—Tall Powder-blue Vase (*Bleu fouetté*)

Base with ormolu mounting in Louis XV design. Cylindrical form (so-called club shape), with attenuated neck. Covered, in powder-blue soufflé glaze of deep mazarin tone, with supplementary gold floral and insect painting. The reserved white vertical panels sustain symbolical floral motif of the "Four Seasons" (Ssu-chi-hua) i.e., peonies (mutan) for Spring; lotus (lien-hua) for Summer; chrysanthemum (chu-hua) for Autumn; wild prunus blossom (mei-hua) for Winter; freely rendered in transparent colors of the "famille verte" genre. The shoulder and neck sustain other small white reserved panels with floral painting in similar colors. Era of K'ang-hsi (1662-1722). (Mended.)

Height, 19½ *inches.*

363—Large Blue and Red Decorated Bottle

Bulbous form, with tubular neck; white Ch'ing porcelain; decorated with peach-red dragons disporting amid scrolling cobalt-blue clouds and nebulæ forms above a bordering of waves, shown at the base to represent the sea under a pellucid and perfect glazing. The panel underneath bears seal mark of the Ch'ien-lung period (1736-1795). Has carved teakwood stand.

Height, 19 *inches.*

364—Large Famille Verte Vase

Tall oviform, with French ormolu bronze mounting at upper rim and base. Presenting floral plants with pheasant and symbolic Mandarin flowers, growing amid rocks and herbage, in the varied colored glazes of the "famille verte" genre, including guelder-roses, peonies and wild plum (mei-hua) blossoms, in free and vigorous rendering on a pellucid white ground. Date, nineteenth century.

Height, 27 *inches.*

SINGLE COLOR PORCELAINS

365—Turquoise-blue Snuff Bottle

Cylindrical form, with small neck; Ch'ing porcelain, covered in turquoise-blue glaze. Era of Tao-Kuang (1821-1850).

Height, 2½ *inches.*

366—Small Café-au-lait Vase

Pyriform, with everted neck; Ch'ing porcelain, covered in monochrome café-au-lait glaze of even texture. Era of Yung-Cheng (1723-1735).

Height, 3 *inches.*

367—Red and Gray Soufflé Snuff Bottle

Slender oviform, with everted neck; covered in red and gray speckled soufflé glaze. Era of Chia-Ch'ing (1796-1820).

Height, 3 *inches.*

368—Miniature Camellia-green Vase

Ovoid shape, with flaring neck; Ch'ing porcelain, covered in green-blue soufflé glaze with crackle. Era of Chia-Ch'ing (1796-1820).

Height, 3 *inches.*

369—White Water Coupe

Low globular shape, soft-textured paste, with small band incised under the creamy-white glaze. Era of Yung-Cheng (1723-1735). Has teakwood stand.

Height, 1 *inch; diameter,* 2¼ *inches.*

370—MUSTARD-YELLOW SNUFF BOTTLE

Ovoid form, with small neck; Ch'ing porcelain, covered in mustard-yellow glaze and green-glazed interior. Era of Chia-Ch'ing (1796-1820).

Height, 2½ inches.

371—SMALL GRAY CRACKLE BOTTLE

Graceful oviform, with slender neck spreading at rim; dense Ch'ing porcelain, covered in gray crackle glaze of fine texture. Era of Ch'ien-lung (1736-1795).

Height, 3 inches.

372—METALLIC BROWN-COLORED SNUFF BOTTLE

Biberon shape; Ch'ing porcelain, covered with copper-brown glaze, with soufflé texture. Era of Ch'ien-lung (1736-1795).

Height, 2¾ inches.

373—SMALL RED AND GRAY BOTTLE

Pear shape, with short everted neck; Ch'ing porcelain, covered in white glaze with red soufflé clouding. Era of Tao-Kuang (1821-1850).

Height, 3 inches.

374—SNUFF BOTTLE

Ovoid form, with small neck; covered in mustard-yellow glaze. Era of Chia-Ch'ing.

Height, 2¼ inches.

375—SMALL PINK AND WHITE SOUFFLÉ COUPE

Ovoid shape; Ch'ing porcelain; white body with pink soufflé clouding under the glaze. Era of Chia Ch'ing (1796-1820). Has teakwood stand.

Height, 1¾ inches.

376—WHITE WINE CUP

Eggshell porcelain, with delicately engraved dragon and floral design under the glazing, visible only if held against a strong light. Bottom bears mark with six characters of the Chia Ch'ing period (1522-1566). Ming Dynasty.

Height, 1⅛ inches; diameter, 2½ inches.

From the Brayton Ives Collection, New York, 1891.

377—Small White Saucer

Shallow lobed shape, with lightly engraved dragon design. Bears impressed Ch'ien-lung seal mark underneath.

Diameter, 3 *inches.*

378—Red and Gray Soufflé Snuff Bottle

Ovoid shape, with small neck; covered in red and gray flecked soufflé glaze. Era of Chia-Ch'ing (1796-1820).

Height, 3 *inches.*

379—Small Light Red Vase

Oviform, with everted neck; Ch'ing porcelain, covered in soft peach-red glaze with gray clouding. Era of Ch'ien-lung (1736-1795).

Height, 3 *inches.*

380—Small Red Flambé Water Coupe

Low circular shape; Ch'ing porcelain, covered in monochrome sang-de-bœuf flambé glaze of brilliant quality, with white glazed interior and biscuit foot of fine technique. Era of Ch'ien-lung (1736-1795).

Height, 1¼ *inches; diameter,* 2⅝ *inches.*

381—Small Monochrome Red Jar

Ovoid shape; Ch'ing porcelain, covered in soft bean-red glaze, showing the pear-skin texture. Era of Chia-Ch'ing (1796-1820).

Height, 2 *inches.*

382—Small White Tea Jar

Perfect globular shape, with ivory cover; early Ch'ing porcelain of fine texture, sustaining a small and delicately incised floral motif under the lustrous white glaze. Foot bears four marks in blue. T'ien-Ch'i (1621-1627). Has teakwood stand.

Height, 2¼ *inches; diameter,* 2½ *inches.*

383—Mottled Red Water Coupe

Low circular shape; Ch'ing porcelain; coated in soft peach-red glaze with pigeon-blood clouding of rare texture. Foot panel in buff crackle glaze. Era of Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 1¼ *inches; diameter,* 3 *inches.*

384—Small Monochrome Mazarin Blue Bottle

Pyriform; Ch'ing porcelain, covered in mottled mazarin blue soufflé glaze with clouding; powder-blue variety. Era of K'ang-hsi (1662-1722).

Height, 4 inches.

385—Small Copper-brown Vase

Oviform, with everted neck; kaolinic stoneware, stained and covered with copper-brown glaze of metallic texture. Era of Ch'ien-lung (1736-1795).

Height, 4½ inches.

386—Soft Red Snuff Bottle

Cylindric shape; Ch'ing porcelain, covered uniformly in "bean-red" glaze approaching the color of the peach. Era of Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 3¾ inches.

387—Small Iron-rust Bottle

Biberon shape; semi-kaolinic stoneware, covered in fine speckled "iron-rust" soufflé glaze of uniform texture. Era of Yung-Cheng (1723-1735).

Height, 4 inches.

388—Rouge-de-fer Red Vase

Ovoid shape; Ch'ing porcelain, with small handles covered in monochrome salamander-red glaze (couleur de moufle) of brilliant coral red color. Era of Chia-Ch'ing (1796-1820).

Height, 4 inches.

389—White Water Coupe

Shallow globular form, soft-textured paste, with delicately incised fret and fringed bordering, under the ivory-white glazing. Fen-Ting Yao genre, of the Yung-Chêng period (1723-1735).

Height, 1½ inches; diameter, 3¾ inches.

390—Monochrome Emerald-green Cabinet Vase

Gallipot shape; semi-kaolinic stoneware; covered with a uniform dark green glaze of brilliant emerald tint (gros verte), showing fine crackle texture. Era of Yung-Chêng (1723-1735).

Height, 4½ inches.

391—Small Square Peacock-blue Vase

Quadrilateral shape, with round attenuated neck and base; Ch'ing porcelain, the four corners sustaining the eight Mystical Trigrams of divinations (Pa Kua) in low relief under the monochrome peacock-blue glaze of the Fei-ts'ui Yao genre. Era of K'ang-hsi (1662-1722).

Height, 4½ inches.

392—Small Monochrome Copper Brown Bottle

Biberon shape (mei p'ing); Ch'ing porcelain, uniformly coated in copper-brown glaze with metallic soufflé of the "iron-rust" variety. Era of Yung-Chêng (1723-1735).

Height, 4½ inches.

393—Small Mustard-yellow Vase

Oviform, with everted neck; semi-kaolinic Ch'ing porcelain, covered in mustard-yellow glaze with small crackle and uniform texture. Era of Chia-Ch'ing (1796-1820).

Height, 4⅝ inches.

394—Small Tea-leaf Vase

Oviform; semi-kaolinic stoneware; covered in olive-brown with "tea-leaf" soufflé flecking. Era of Ch'ien-lung (1736-1795).

Height, 4¾ inches.

395—Small White Cabinet Vase

Oviform, with small everted neck; soft white-textured porcelain, with delicately incised floral motif under the pellucid glaze. Era of Yung-Chêng (1723-1735).

Height, 4¾ inches.

396—White Cabinet Bottle

Pear shape; Ch'ing porcelain, with slight undulating surface under the pellucid white glazing. Era of Tao Kuang (1821).

Height, 5⅛ inches.

397—Mottled Fei-ts'ui Blue Vase

Quadrilateral shape, with attenuated neck; semi-kaolinic porcelain, covered in brilliant peacock and turquoise-blue clouded glaze, with crackle texture. Era of Chia Ch'ing (1796-1820).

Height, 5½ inches.

398—Monochrome Red Flambé Brush Jar

Cylindric (pi-t'ung) shape; Ch'ing porcelain, covered in bean-red flambé glaze of varied tones and showing crackle. Under base coated in celadon crackle. Era of Yung-Chêng (1723-1735).

Height, 4½ inches.

399—Monochrome Mustard-yellow Bottle

Pear shape; massive semi-kaolinic Ch'ing porcelain, covered in "mustard-yellow" glaze with fine crackle and iridescent texture. Era of Chia-Ch'ing (1796-1820).

Height, 5½ inches.

From the Mary J. Morgan Collection, New York, 1886.

400—White Eggshell Porcelain Bowl

With escalloped indented rim and translucent texture, presenting dragon disporting amid cloud forms, delicately engraved and only visible when held directly against a strong light, including the K'uan mark which appears faintly traced in the disk which forms the bottom of this bowl. "Yung-Lo-nien-chih." (Mended at rim).

Height, 2 inches; diameter, 6¼ inches.

From the Charles A. Dana Collection, New York, 1898.

401—Mottled Blue Vase

Oviform body with long neck; semi-kaolinic stoneware, covered in brilliant turquoise-blue glaze, with sapphire-blue clouding and crackle texture. Era of Ch'ien-lung (1736-1795).

Height, 5¼ inches.

402—Small Rose-du-Barry Vase

Oviform, with everted neck; covered in rose soufflé glaze showing orange peel surface. Era of Chia-Ch'ing (1796-1820).

Height, 5 inches.

403—Monochrome Ashen Gray Vase

Oviform, with flaring neck. Dense kaolinic stoneware, coated, with a light gray crackle glaze, including red flambé flecking on the rim of neck. Era of Chia Ch'ing (1796-1820).

Height, 6 inches.

404—Iron-rust Pottery Vase

Gourd shape; brown Japanese pottery, with copper-colored ground glazing with "iron-rust" (Seto-Kusuri) overglazing. Early nineteenth century.

Height, 5⅛ inches.

405—Dark Brown Flambé Vase (*Yao-pien*)

Gourd shape; semi-kaolinic porcelain, coated in deep brown and purple flambé glaze. Chia-Ch'ing (1796-1820).

Height, 7 inches.

406—Monochrome Turquoise-blue Cabinet Vase

Oviform, with short everted neck; dense semi-kaolinic porcelain, invested with turquoise-blue glaze of the Kung-chuo-lu genre, showing so-called shad-roe (yu-tzu) crackle and uniform texture. Era of Ch'ien-lung (1736-1795).

Height, 5¼ inches.

407—Light Brown Cabinet Bottle (*tz'u-chin-yao*)

Pear shape; Ch'ing porcelain, covered in light metallic coffee-brown of uniform quality. Ascribable to the period of K'ang-hsi (1662-1722).

Height, 6½ inches.

408—Monochrome Dark Brown Café-au-lait Crackle Vase

Biberon shape. Ming stoneware, covered in dark brown café-au-lait glaze with crackle texture. Seventeenth century. Ming Dynasty.

Height, 6½ inches.

409—White Pilgrim Bottle

Flat gourd-shape, with small handles; pure white Ch'ing porcelain, with engraved medallions on either side under the lustrous white glazing. Era of Ch'ien-lung (1736-1795).

Height, 7½ inches.

410—Celadon Crackle Vase

Ribbed quatrefoil body with small tusk-like handles. Dense semi-kaolinic Ch'ing porcelain, coated in celadon green glaze; showing giant crackle in light and dark staining. Foot bears blue seal mark. Era of Ch'ien-lung (1736-1795).

Height, 6¾ inches.

411—Celadon Cabinet Vase

Oviform, with slightly contracted neck; Ch'ing kaolinic stoneware, covered in celadon green genre, showing brown stained crackle. Era of Yung-Chêng (1722-1735).

Height, 7¼ inches.

412—Rare Coral Red Bottle

Pear shape, with slender neck and silver-mounted rim; Ch'ing porcelain, coated in monochrome coral-red glaze of brilliant and even quality. Era of Yung-Chêng (1723-1735).

Height, 8½ inches.

413—Apple-green Bottle

Pear shape; Ch'ing porcelain of dense texture; invested with a rare translucent "apple-green" glaze of the Lu Lang yao genre, showing a network of fine crackle and uniform texture. Attributable to the era of K'ang-hsi (1662-1722).

Height, 6 inches.

414—Monochrome Mirror-black Vase

So-called club shape (p'ing-chih p'ing); white Ch'ing porcelain, covered in "mirror-black" (u-ching) glaze of uniform and brilliant quality. Without mark. Ascribable to the period of K'ang-hsi.

Height, 8 inches.

415—Iron-rust Bottle (*Tieh-hsui yao*)

Bulbous body, with slender neck, linear ribbing and flanged upper rim. Ch'ing porcelain, coated in metallic brown glaze with saillant "iron-rust" soufflé (tieh-hsui) flecking of rare quality. Era of Yung-Cheng (1723-1735).

Height, 8¾ *inches.*

From the S. Bing and Mary J. Morgan Collections.

416—Engraved White and Celadon Inlaid Bottle

Pear shape, with tubular neck; white Ch'ing porcelain, sustaining a delicately engraved dragon pursuing the effulgent jewel of omnipotence, enveloped amid nebulæ, in light celadon. Era of Ch'ien-lung (1736-1795).

Height, 9½ *inches.*

417—Purple Flambé Bottle

Pear shape; semi-kaolinic stoneware, covered in brown flambé glaze with purplish-gray clouding and iridescent quality. Seventeenth century.

Height, 8¼ *inches.*

418—Powder-blue Bowl

White Ch'ing porcelain; exterior covered in deep powder-blue soufflé glaze of brilliant mazarin shade; with superposed gold painting, showing rampant dragon in pursuit of the effulgent jewel amid cloud forms. Foot bears a seal (Hall) mark within ring. Era of K'ang-hsi (1662-1722).

Height, 3 *inches; diameter,* 8½ *inches.*

419—Celadon Jar (*Ch'ing-tz'u*)

Globular shape, with contracted neck. Sonorous stoneware of ferruginous and vitrified texture; presenting a slightly raised lotus blossom and scroll motif, together with vines and leaf bordering under the pellucid celadon green glaze. Invested with vertical brown stained crackle. Ming Dynasty (1368-1643).

Height, 7 *inches.*

420—Celadon Green Vase (*Tung-ch'ing yao*)

Oviform, with flaring neck; Ch'ing porcelain, the lower section presenting relief embellishment in bordered form, with peony blossoms and leafy scrolls, and the neck sustains lotus leaf and lanceolated fungi borders in low relief, under a uniform celadon green glazing of pellucid quality. Era of K'ang-hsi (1662-1722).

Height, 7 inches.

421—Light Grayish Mazarin Blue Vase

Quadrilateral shape (feng-hu), with elephant-head handles. Massive Ch'ing porcelain, uniformly covered in light grayish mazarin blue glaze with interlacement of giant crackle in black. Ch'ien-lung (1736-1795).

Height, 8½ inches.

422—Powder-blue Vase (*Bleu fouetté*)

Baluster shape; white Ch'ing porcelain, covered in powder-blue soufflé glaze of brilliant mazarin tint, showing traces of supplementary gold floral decoration. Era of Yung-Cheng (1723-1735). (Mended near neck.)

Height, 9¾ inches.

From Captain Brinkley's Private Collection, Japan.

423—Square Monochrome Celadon Vase

Quadrangular shape, with round contracted neck and base; massive Ch'ing porcelain. The sides sustain recurrent corner ridges slightly raised, in dentated form, under the pellucid celadon glazing. Ascribable to the eighteenth century. Late Ch'ien-lung (1736-1795).

Height, 9¼ inches.

424—Red Flambé Vase with Centricose-lobed Rim

Covered with a brilliant monochrome red glaze, showing flambé flecking at the lobed rim. Era of Ch'ien-lung (1736-1795).

Height, 8 inches.

425—Two Red Flambé Vases

Urn shape, with four rudimentary grotesque mask handles; massive Ch'ing porcelain, covered in red flambé glaze, showing celadon green splashes. Era of Ch'ien-lung (1736-1795).

Height, 7 inches.

426—Deep Sang-de-bœuf Vase (*Lang-Yao*)

Pyriform, with rich oxidized-silver mounting at rim. Dense Ch'ing porcelain, coated in the rare mottled red glaze of the genre known as "sang-de-bœuf" or ox-blood variety, with clotted form of clouding. The underneath foot is glazed in light-toned celadon. Date: Era of K'ang-hsi (1662-1722).

Height, 8¼ inches.

427—Red Cabinet Vase (*Haricot rouge*)

Biberon shape; Ch'ing porcelain, covered in a soft "bean-red" (Chiang-tou-hung) glaze, with slight rose tinge and "pear-skin" texture, under the pellucid glaze. Foot bears six marks in blue within ring. Era of Yung-Cheng (1723-1735).

Height, 8¾ inches.

428—Soft Red Vase

Pyriform; Ch'ing porcelain, uniformly covered in red glaze of the genre known as "bean red" or "Ch'iang-tou-hung," showing a fine pear-skin texture. Era of Ch'ien-lung (1736-1795).

Height, 9¼ inches.

429—Tall Sang-de-bœuf Vase (*Lang-Yao*)

The rare baluster form; coated in brilliant "sang-de-bœuf" glaze of true "Lang yao" genre, with characteristic clouding passing into ruby-red and deeper tones of ox-blood. The upper rim is defined by a line of light celadon and the interior is glazed in rice tone, with small crackle. The foot underneath is technically perfect and displays a light celadon glaze with a clot of red marking this distinguished example. Date: Era of K'ang-hsi (1622-1722).

Height, 18 inches.

From Captain Brinkley's Private Collection, Japan.

(*Illustrated—See Frontispiece*)

W. W. Seaman Agt.

430—Large Monochrome Coral-red Jar

150 ~

Ovoid shape with white-rimmed neck, presenting a brilliant rouge-de-fer glaze of the coral-red variety of even color and pear-skin texture. The white panel underneath is without mark. Late Ch'ien-lung.

Height, 12¾ inches; diameter, 9½ inches.

431—Gray Crackle Jar Alto Bennett Agt

130 ~

Ovoid shape; massive porcelain in grayish-white glaze, with giant crackle. Foot bears four apocryphal marks of the Cheng-hua period (1426-1435).

Height, 12 inches.

432—Tall Powder-blue Vase (*Bleu fouetté*)

270 ~

Graceful baluster form; white Ch'ing porcelain, covered in deep powder-blue soufflé glaze of brilliant texture (deep mazarin tone) with supplementary gold dragon borders. Rare quality. Ascribed to the K'ang-hsi period (1662-1722).

Height, 16¾ inches.

434—Large Turquoise-blue Bottle Geo Leary

120 ~

Oviform, with flaring neck; dense Ch'ing porcelain, coated, in monochrome turquoise-blue (Kung-chua-lu) glaze, with slight mottling in light and deeper shades. Era of Chia-Ch'ing (1796-1820).

Height, 24 inches.

From Captain Brinkley's Private Collection, Japan.

435—Large Pistache-green Vase Edgar Graham

100 ~

Graceful gourd-shape; Ch'ing porcelain, covered in monochrome light pistachio-green enamel of opaque texture and uniform quality. Foot underneath is glazed in light turquoise color. Era of Ch'ien-lung (1736-1795). (Has fire crack.)

Height, 23½ inches.

436—Large Celadon Jar (*Tung-ch'ing yao*)
Globular shape, with two chimera heads and rudimentary ring handles. The body, with raised ornamentation under the pellucid celadon-green glazing, showing floral scrolls and Taoist (Pa-an-hsien) emblems, together with borders. Shoulder is encircled by a band of swastika fret and circular "Shou" symbols of longevity, and the neck shows five emblematic bats (wu-fu) amid cloud and nebulæ scrolls. Foot bears Imperial factory seal of the Ch'ien-lung period (1736-1795).

Height, 15 inches; diameter, 17 inches.

RHODIAN AND GREEK POTTERY
PERSIAN, EUROPEAN, CHINESE AND JAPANESE BRONZES

437—Rhodian Ewer
Lindus pottery, with semi-translucent white enameled ground of stanniferous texture; sustaining typical polychrome decoration in the form of red and blue palmette blossoms and interlacing in black outlines. Date early seventeenth century.

Height, 9 inches.

438—Rhodian Plate
Lindus pottery in flowered design, with serrated border. Date, early seventeenth century.

Diameter, 9¾ inches.

439—Small Rhodian Plate
Lindus pottery; stanniferous white enamel ground, sustaining polychrome decoration with ewer and lotus blossom motif, including a narrow border. Date, early seventeenth century.

Diameter, 8 inches.

440—Rhodian Plate
Sustaining bird and flower motif on white ground. Date, early seventeenth century.

Diameter, 8½ inches.

441—Rhodian Plate

Sustaining figure and lotus motif on white ground. Early seventeenth century.

Diameter, 8½ inches.

442—Rhodian Plate

Lindus pottery, with stanniferous white enamel ground; sustaining a conventional red and blue blossom and scroll motif, *sous couverte*. Early seventeenth century.

Diameter, 12 inches.

443—Persian Pottery Tile

With stanniferous white enamel, sustaining an interlaced motif in rich blue and light golden-toned *reflet* of rare quality. Sixteenth century. Ebonized wood frame.

5 by 5 inches.

444—Two Framed Indo-Persian Tiles

Vitreous glazed pottery, with polychrome decoration, showing three figures on deep cobalt-blue ground, together with serpentine corners. Seventeenth century.

8 by 8 inches.

445—Large Framed Persian Tile

Vitreous glazed pottery, with polychrome decoration, representing dancers performing before a Shah. Seventeenth century.

15 by 21½ inches.

446—Greek-Etruscan Terra-cotta Mortuary Bowl

Light ground, painted with border motif; involving three steers and three figures. Third to fourth century. (Mended.)

Height, 3¼ inches.

447—Small Greek Terra-cotta Ewer

Black glazed ground with red panel, showing figure and stand with ewer. Fourth century.

Height, 4 inches.

448—Small Greek Terra-cotta Ewer

Black glazed ground, with panel, showing a running figure. Probably intended for Phidippides, the fleet Marathon runner. Fourth century.

Height, 4½ inches.

449—Greek-Etruscan Terra-cotta Vase

Amphora lekythos; with one handle. Decorated with Athenian warrior holding shield on light ground, palm-leaf and scroll, including bordering.

Height, 6 inches.

450—Greek-Etruscan Terra-cotta Vase

Amphora-shaped lekythos with one handle. Painted medallion, showing Grecian figure on olive ground. Nola specimen. Third to fourth century B.C.

Height, 6½ inches.

451—Greek-Etruscan Terra-cotta Bottle

Graceful shape, with one handle. Brown glazed body, sustaining borders and the figure of a Grecian lady holding fan. Third to fourth century.

Height, 7½ inches.

452—Greek Terra-cotta Mortuary Vase

With two handles; decorated with recurrent red bands, and showing incrustation of earth from long burial. Fourth century.

Height, 5⅜ inches.

453—Greek-Etruscan Terra-cotta Vase

Oinochoe or wine jug. With two handles; soft black ground, painted with warriors in combat; reverse, with a single figure and small border in pale red. A Nola specimen of the second or third century, B.C.

Height, 12½ inches.

454—Greek-Etruscan Terra-cotta Vase

Oinochoe; black ground, with two handles and painted panels showing three figures on each side. Third to fourth century.

Height, 6¼ inches.

455—Light Terra-cotta Tanagra Figurine

Representing a seated Athenian boy, with mask. Hellenic period, B.C.

Height, 6 inches.

456—Light Terra-cotta Tanagra Figurine

Representing a walking Athenian lady with palm-leaf fan held up. Hellenic period, B.C. (Neck repaired.)

Height, 9 inches.

457—Light Terra-cotta Tanagra Figurine

Representing a seated Athenian woman, with flowing robes; showing the remains of color on hair and folds. From Central Greece. Hellenic period, B.C.

Height, 7½ inches.

458—Egyptian Alabaster Vase

Ampulla shape; prehistoric period (II to III Dynasty B.C.).

459—Egyptian Alabaster Vase

Ampulla shape; II to IV Dynasty B.C.

Height, 5 inches.

460—Egyptian Bronze Ushabti Figurine

Representing "Mut," Mother of Zeus Am'mon, or the Maternal principle. Green patina. Type of the Nineteenth Dynasty (?) (About 1400-1280 B.C.). Has wood base.

461—Egyptian Sculptured Black Stone Figure

Representing the "Priestess Ammon Ra," with inscription on back reading: "Say a Prayer to Oseris Am'mon of Thebes for an offering to Wapu" (Lady of Reverence). Type of the Nineteenth Dynasty (1400-1280 B.C.)

Height, 11 inches.

462—Round Amber Snuffbox

With steel mounting and floral painting. Early nineteenth century.

463—Snuffbox

Mother-of-pearl, enriched with carving representing Neptune, nymphs and other mythical figures riding on sea-horses or dolphins. Mounting of gilt bronze. Early nineteenth century.

464—Crystal Quartz Seal

In form of a crowned bust. French. Eighteenth century.

Height, 2¾ inches.

465—Small French Limoges Enamel Watch

Oval shape, with figure and cupid design; enameled dial. Eighteenth century.

466—Limoges Enamel Ewer

With griffon-shaped handle; curved body with painted medallions, representing a Bacchanalian feast: Venus, Neptune, and Fauns, together with arabesque scrolls. Eighteenth century.

Height, 7 inches.

467—Persian Repoussé Silver Cup and Saucer

468—East Indian Silver Filigree Box

Tall ovated shape, with openwork borders.

Height, 3½ by 2 inches.

469—Persian Filigree Pipe

Silver stem, with amber mouthpiece.

Length, 6 inches.

470—East Indian Dagger

Handle and end scabbard richly ornamented with silver and gilt filigree work on shark-skin in lotus scroll design.

Length of blade, 11 inches.

471—Small Iron Matchbox

Persian; with gold damascening in arabesque design.

472—Snuffbox

Oval shape, with silver and gold niello work in scrolling arabesque design.

473—Iron Snuffbox

Oblong; with round ends; gold inlay in medallion and arabesque borders. Silver-plated interior.

474—Spanish Silver Snuffbox

Ornamented with niello work in arabesque design.

475—Silver Snuffbox

With silver niello medallion and clasp.

476—Persian Inlaid Metal Tray

Richly damascened with gold, silver in arabesque and border motifs, including vignettes with "Neshky" inscriptions. Sixteenth century.

Diameter, 18½ *inches.*

477—Large Sèvres Porcelain Vase

Tapering oviform, with tortoise-shell brown soufflé glaze, including ormolu mounting at the base. Nineteenth century.

Height, 25 *inches.*

478—Large Sèvres Porcelain Vase

Monochrome lapis-blue (bleu-de-roi) glaze; oviform, mounted with ormolu bronze, including two chimera-head handles. Nineteenth century.

Height, 29 *inches.*

479—Small Barye Bronze: Running Elephant

In golden colored patina, from the Paris Exposition, 1889.

Height, 6 *inches; length,* 7¼ *inches.*

480—Barye Bronze Group: "Stag Attacked by a Lynx"

Brown patina. Cast by Barbédienne (1889).

Height, 8½ *inches; width,* 14 *inches.*

Purchased direct from Barbédienne, Paris.

481—Barye Bronze Group: "Panther Seizing Stag"
Cast by Barbédienne, Paris (1889).
Height, 14 inches; width, 22 inches.
Purchased direct from Barbédienne, Paris.

CHINESE & JAPANESE BRONZES

482—Silver Netsuke
Wrought in the form of an articulated skeleton. Made by Kazu-taka. Eighteenth century.

483—Black Shakudo Bronze Netsuke
In miniature form, representing a turtle; bearing a gold inlaid seal mark. Made by Kikuoka Mitsuyuki.

484—Small Japanese Bronze Turtle (*Okimono*)
Cast by "Seim-min."
Length, 2¾ inches.

485—Japanese Pipe (*Kiseru*)
Of silver, embellished with "kiri-crest" emblems.
Length, 8 inches.

486—Japanese Pipe (*Kiseru*)
Of shibuichi bronze, with gold-incrusted figures and landscape.
Length, 8¾ inches.

487—Japanese Bronze Panel
Fan shape, with engraved figure of a Buddhist priest. Nineteenth century. Signed: Sho-Min.
3½ by 7¼ inches.

488—Japanese Iron Panel
Incrusted with two bronze monkeys on stump of tree, and showing cherry tree with silver buds. Nineteenth century. Signed: Sho-Min.
5 by 7 inches.

489—Oxidized Silver Incense Box

Its cover is richly damascened and inlaid with gold in chrysanthemum flowers. The sides executed in form of a "fukusha" or "presentation cloth," in silver, sustaining diapered cherry blossom patterns. Has interior of silver and bears seal mark: Koyosai, Yei-jiro. An exposition piece of distinction.

Height, 1¾ inches; width, 3¼ by 3⅛ inches.

490—Japanese Silver Incense Box

With openwork cover; engraved ornament, with gold and shakudo peony flowers, fitted with two rings and extra interior tray.

Height, 2¼ inches; width, 3½ by 2¾ inches.

491—Japanese Silver Censer

Form of a pheasant with delicately chased plumage. Late eighteenth century.

Height, 3½ inches; length, 11 inches.

CLOISONNÉ AND OTHER CHINESE ENAMELS

492—Small Cloisonné Enamel Cup

With turquoise-blue ground, sustaining blossoms and leafy scrolls in light polychrome colors. Ch'ien-lung period (1736-1795).

Height, 1 inch; diameter, 2½ inches.

493—Japanese Silver Cloisonné Enamel Perfume Box

Foliated shape, with chrysanthemum and scrolled design on grayish-green ground. Interior of silver. Bears artist's flowered mark. Nineteenth century.

Height, 1⅛ inches; diameter, 3¼ inches.

494—Peking Enamel Tray

Presenting a yellow ground, with blossom and scroll ornaments.

Diameter, 6 inches.

495—Cloisonné Enamel Cup-stand

Lobed form, with turquoise-blue ground. Ming type, sustaining floral motif and leafy scrolls in polychrome colors. Era of K'ang-hsi (1662-1722).

Height, 3½ inches; diameter, 5½ inches.

496—Japanese Bronze Perfume Box

Pouch form, wrought with shakudo and gold, upper section presents image of Rishis and Shinto shrine; lower section is of red bronze, with gold dragon embellishment. Interior plated with silver. Nineteenth century.

497—Chinese Bronze Vase

Miniature beaker shape, with golden brown patina; raised gold details. The everted neck presenting storks among cloud patches, while the middle segment depicts landscape view, followed below by fishes midst waves. Date, early eighteenth century.

Height, 5 inches; diameter, 3 inches.

498—Japanese Bronze Okimono

Representing Kwan-non, the Goddess of Mercy, with flowing tunic. Brown patina. Cast by Tei-go. Early nineteenth century.

Height, 5½ inches.

499—Articulated Iron Crab

Unique example of Japanese metal work (attributed to Miochin). Seventeenth century. Natural size.

Length, 9 inches.

500—Japanese Bronze Censer

Ovated shape, with upturned handles and open base. Its lid, with pierced details, shows leafy scrolls. The sides, with sunken panels, present archaic arabesques. Date, eighteenth century.

Height, 4¾ inches; width, 5 by 3 inches.

501—Japanese Bronze Incense Box

Square shape, raised on four feet and with two tiger-head handles. The obverse and reverse sides display sunken dragon panels and the cover is surmounted by a kylin.

Height, 5¾ inches; width, 3¾ by 2½ inches.

502—Japanese Bronze Tripod Censer

Hexagonal shape; the six sides sustain raised panels with wave pattern. Pierced cover in cloud forms, surmounted by a kylin. Mark: Toun-Sai Heishi iru. Early nineteenth century.

Height, 6 inches.

503—Chinese Bronze Censer

Round form, with beaded bordering; raised on three feet. The cover is surmounted by a "Dog of Fu"; golden olive patina. Bears a Ming seal mark, of the Hsuan-te period. Has teakwood stand.

Height, 3¾ inches; diameter, 5½ inches.

504—Chinese "Sun-spot" Bronze Censer

With two small loose handles; massive yellow-textured bronze, with golden "sun-spot" marking. Bears (apocryphal) incised Hsuan-te mark. Ming type, of the seventeenth century. With bronze stand to match.

Height, 5½ inches; diameter, 5½ inches.

505—Japanese Bronze Okimono

Figure of a sage with crane. Nineteenth century.

Height, 11 inches.

506—Japanese Bronze Okimono

Group of two turtles. Brown patina.

Height, 4 inches; width, 8 inches.

507—Japanese Bronze Censer

Form of crab, finely modeled and cast by Sei Min. Date, about 1820.

Height, 4¾ inches; width, 8½ inches.

508—JAPANESE HEXAGONAL BRONZE VASE With spreading neck. Showing two raised phœnix (howo) birds and floral sprays on diapered ground. Lower section with escalloped sides. Light patina. Bears incised mark. Cast by Toun-Sei. Early nineteenth century.

Height, 6¼ inches; diameter, 5½ inches.

509—JAPANESE BRONZE JARDINIÈRE In two sections. Body in globular form, with dragon case in free relief. Resting on bronze base, with open cloud forms. Early nineteenth century. Bears incuse mark.

Height, 5½ inches; diameter, 7½ inches.

510—JAPANESE BRONZE HANGING VASE Curved in form of a fish.

Length, 12 inches.

511—JAPANESE BRONZE CENSER In form of mandarin duck, with finely chased plumage; brown patina. Date eighteenth century.

Length, 5½ inches.

512—JAPANESE BRONZE KORO-BRAZIER Globular shape, with cover and top handles; massive casting, showing chrysanthemum blossoms and leafage, deeply chased. Bears incised mark; made by Kin-saisei. Early nineteenth century.

Height, 5 inches; diameter, 8 inches.

513—CHINESE BRONZE CENSER With reticulated bronze cover to match. Body in massive form, with bamboo springs and leafage in relief, including small feet and rim handles. Soft light patina. Bears Hsuan-te mark. Ming Dynasty; probably reproduced during the K'ang-hsi period (1662-1722).

Height, 8 inches; diameter, 9 inches.

514—Japanese Bronze Vase

Oviform shape, with everted neck and two tubular handles. The body sustains archaic fret and descending leaf-shaped borders. The patina showing an olive-brown tone. Date, eighteenth century. *Height,* 10 *inches.*

515—Large Japanese Bronze Okimono

Censer, in form of a grotesque "Dog of Fu" on rock. Cast by Gido (1830). *Height,* 11½ *inches; width,* 12 *inches.*

516—Japanese Warrior Iron Mask

The forehead bears the mark Jikoku-ten (one of the Shi tenno); another mark under the chin reads: Made by Myochin of Yedo, a great armorer of Japan. Date, seventeenth century.

517—Collection of Thirteen Steel Arrow-heads

In Yassaghi-ha Wata-Kousi shapes, with pierced and wrought openwork, showing ideographic dragon and blossom designs; some being dedicated to "Hachiman Bosatsu" (the God of War), others to Marishi Ten (another God of War, or Deva); "one willow leaf" arrow-head bears "Buddha's Prayer" (Namu Dabutsu). Inscribed by different makers, including Fuji-wara Tomotada and Ukiharu and others. Sixteenth to seventeenth century.

Japanese Double arrow Rack, for above. Folding form, enriched with gold lacquer. Eighteenth century.

Height, 23 *inches.*

518—Large Circular Japanese Panel in Gilt Frame

Of iron, ornamented with a group of three bronze monkeys; two large apes with copper-red faces and shibuichi bodies are examining a kakemono scroll upon which appear a demon and imp, wrought in relief with gold and shakudo inlaying. The smaller monkey is clothed in a gold-brocaded jacket, and appears to be attracted by the scroll and its parent, which holds a pair of eyeglasses in judging the merit displayed in the kakemono. This panel bears the name and seal of Tomo-nage in gold relief.

Diameter, 26 *inches.*

519—Chinese Cloisonné Enamel Vase

Oviform, with lotus flowers and leafy scrolls in yellow, red and deep blue on turquoise-blue ground. The shoulder is encircled by a yellow border, with Buddhistic emblems of Happy Augury. Early eighteenth century. Ming type.

Height, 10 *inches.*

520—Chinese Cloisonné Enamel Tripod-censer

Globular shape; with bronze openwork and cloisonné cover, showing bats and "Shou" emblems. The body, with dark blue lanceolated border, sustaining Buddhistic symbols, leafy scrolls and bats on turquoise-blue ground. The contracted neck is finished with upstanding handles, and the three cloisonné feet show gilt bronze masks and bat forms. Eighteenth century. Has teakwood stand.

Height, 13 *inches.*

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